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May 2002 / Issue #73

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For subscriptions, address changes or back issues, contact Mobile Beat by mail at: P.O. Box 309, East Rochester, NY 14445.

Back issues of Mobile Beat can be purchased (subject to availability) for $5 (in Canada: $6, U.S. funds).

Shipping address:
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E-mail: info@mobilebeat.com
Web: www.mobilebeat.com

Mobile Beat Magazine (ISSN# 1058-0212) is published seven times per year by L.A. Communications Inc., P.O. Box 309, East Rochester, NY 14445. Ground shipments to: 1782 Penfield Road, Penfield, NY 14526. Periodical postage paid at East Rochester, N.Y. and additional mailing locations.

Subscription rates – U.S. and possessions: $23 for 1 year, $40 for 2 years and $55 for 3 years. Canada: $33 for 1 year, $50 for 2 years and $75 for 3 years. All other countries: $60 per year. Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster – Send address changes to Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445.

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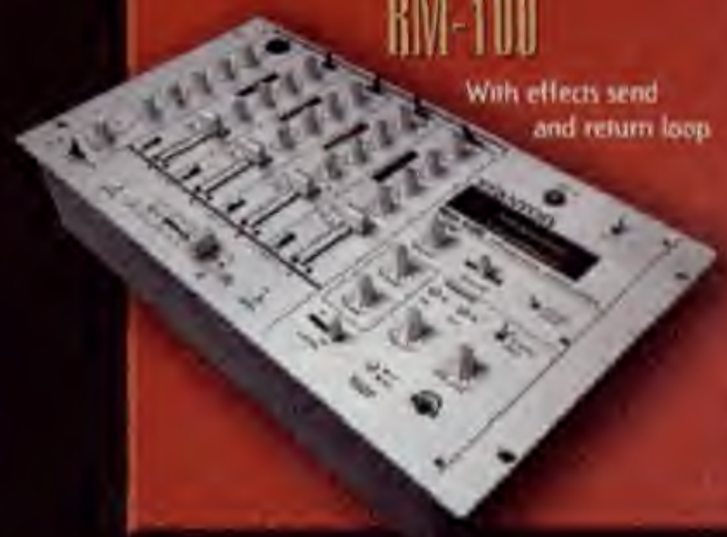

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Checking Your Connections

Just as the Mobile Beat DJ Shows and Conferences provide the best place for you to link up with your industry peers, the latest business trends, and the newest DJ technology, the NAMM tradeshows, held each year in January and July, are where the inhabitants of the wider world of the music industry come together, and exhibitors show their many wares, from saxophone reeds to scratch mixers. These shows also provide opportunities for those of us who staff music magazines like Mobile Beat and Singer Magazine to "see and be seen."

The last winter NAMM show, in January 2002, was no exception to this rule. There was a tremendous amount of new gear to see and touch—much more than we could cram into our show coverage, which begins on page 14.

Tradeshows are about getting connected in a figurative sense. In this issue, Editor-In-Chief Robert Lindquist shares some helpful advice for multi-system operators on connecting with and getting the best performance from their DJ teams.

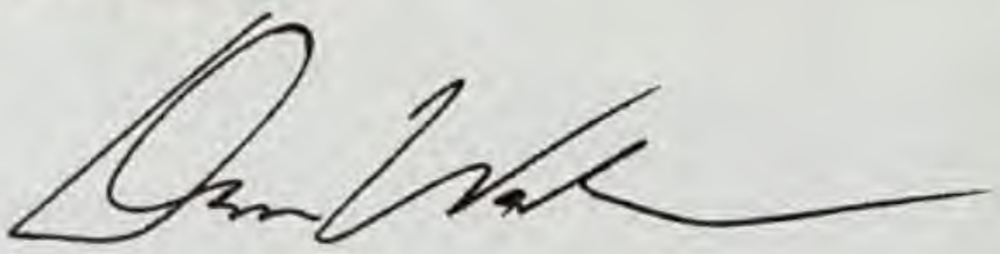
Your performances would not happen without some very important but often neglected connections—your cables. T. Bruce Wittet relays a DJ's perspective on the slender threads that hold the sound together.

Just in time for the prom season, Jay Maxwell shares some of his experience gained during years of hosting the "rite of spring." In this issue's installment of "Play something We Can Dance To!" he provides a helpful song list (as usual) and also a helpful observation—that expertly performed proms can yield continued business for years to come.

Finally, a word about how certain connections with people can generate unforeseen consequences. Over twelve years ago, at a NAMM show where he received a lot of negative feedback about his idea for a new magazine for Mobile DJs, Mobile Beat Publisher Bob Lindquist also received a word of encouragement from a long-time music industry pro named Frank Luppino Jr. In a special DJ All Star story, courtesy of MMR (Musical Merchandise Review), we take a look at this man who, by a simple act of affirmation, helped make possible the words you're reading now.

It's always worth the effort to check your connections—the ones between the pieces of gear in your rack, as well as those to the people who populate your corner of the world. Stay plugged in!

Dan Walsh, Managing Editor



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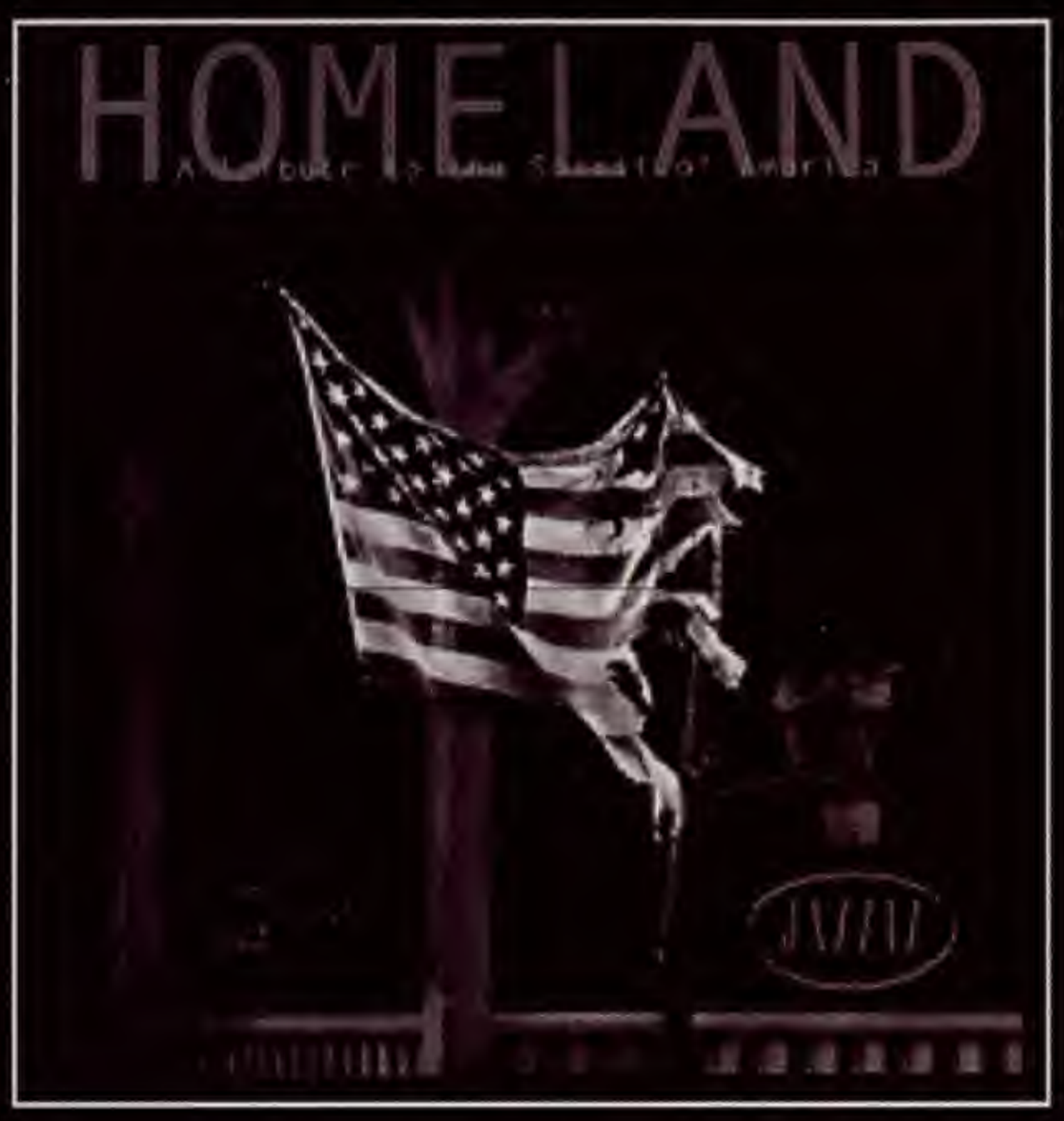
Jazz CD to Benefit Charity

In response to the September 11, 2001 tragedies, JAZZIZ magazine has released a CD of so-called "Americana jazz," entitled Homeland. Proceeds from the sale of the CD will go to the American Red Cross.

JAZZIZ publisher, Michael Fagien included some uniquely American sounds on this 16-song collection. Artists like guitarists Pat Metheny and the late Michael Hedges, bassist Mark Johnson and banjo virtuoso Bela Fleck, provide a cross section of the current American jazz scene's dance with bluegrass, folk and other roots music. This CD not only contributes to the healing of America, it also provides DJs with a high-quality jazz collection to use during those times that call for quieter music.



Case Creator Changes Name

At the beginning of the year 2002, well-known case manufacturer AZ-IZ Case Company changed its name to ProCases, Inc. According to a company press release, "This change in name will not affect our high level of quality and service to our clients. In fact, we look to expand to our highest level from now on!"

In essence, the name change reflects the company's combining of their custom-made case factory with their imported case lines, in order to afford their customers a wider range of choices. Go to www.procases.com for more information on the transition and new case products.

Pay to Play

The online music company press*play*, began its expanded fee-based music download service this past January, after its initial launch to several thousand consumers in December. The company also announced the availability of its online subscription service through a fourth affiliate, MP3.com, adding to the roster of sites through which press*play* is available, which already included MSN, Roxio and Yahoo! Music.

The press*play* service offers its members the ability to stream, download and burn onto CDs songs from an online library that includes music from three of the world's largest record companies—Universal Music Group, Sony Music Entertainment and EMI Recorded Music—as well as numerous independent labels.

"We are extremely pleased to widen the availability of the service to all music fans across the nation and to include MP3.com as an affiliate," said Andy Schuon, president and CEO of press*play*. "We are proud of the fact that press*play* offers music from

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"MP3.com has had a heightened interest in the progression of *pressplay*, since its related division, MP3 Technologies, was deeply involved in the creation of its technology platform," said Derrick Oien, president of MP3.com. "We are proud to be one of the first destinations to offer the high-quality service, and are pleased to be able to expose the avid music fans who visit MP3.com to innovative, new ways to enjoy their passion."

Meanwhile, free music access continues on the Web. According to research conducted by the online Web business journal Webnoise (www.webnoise.com) and reported by Wired News online (www.wired.com), four recent file-sharing systems (FastTrack, Audiogalaxy, iMesh and Gnutella) have filled the void left by Napster and even surpassed that system's numbers. The report says users downloaded 3.05 billion files during August of 2001, compared to the 3 billion files traded on Napster at its height.

Various lawsuits brought by the major record labels against sites they have deemed worthy of pursuing for copyright infringement continue, with no resolution in sight, as of press time.

Fresh Clients Available Quarterly

List Service Direct, Inc. of Leonia, New Jersey has announced that their Newly Engaged "Brides to Be" List is now updated quarterly and available by subscription. The list contains names of newly engaged brides to be, their addresses, telephone numbers and wedding dates. The names are compiled from various bridal registries, wedding service providers, invitation companies, bridal shows and other direct marketing sources. List Service Direct touts the list as one of the most comprehensive in the industry, offering the user a way to economically find hard to reach new customers.

Subscribers are sent new names automatically each time the list is updated. Since the list is updated on a quarterly basis, customers can now get new fresh names to market to without placing multiple orders. The names are provided on peel and stick labels that are ready for mailing. An additional printout containing the name, address, telephone number and wedding date is also provided at no additional cost. Names can be selected by state, county or zip code and are guaranteed to be at least 90% accurate.

List Service Direct is a leading compiler of mailing lists and direct marketing information and has been compiling the names of newly engaged brides to be for over 15 years. For more information contact Glenn Weissman, Director of Marketing, at 800-371-5487.

Yes, and the Weather Girls Sang Birdland

Publisher's Note: In our haste to get you the 2002 Top 200 first, fast and five minutes sooner, our tired eyes missed a couple of real cute bloopers. For example, #101 listed Junior Walker as the artist of "Highway Patrol." Actually, Junior Walker did "Shotgun," and while shotguns are mounted in vehicles used by the Highway Patrol, it should have listed Junior Brown as the artist. Another dandy, and our personal favorite, was #113, "It's Raining Men"—we had the artist listed as Weather Report. The mere thought of a jazz fusion version "IRM" was more than even we could stomach. Anyway, The Weather Girls would have been far more accurate, but being that Weather Girls actually do the evening weather report, it seemed sort of logical. (Are we reaching or what?) Look for the corrected list at www.MobileBeat.com. To all of you who took the time to bring these gaffs (along with a half dozen or so typos) to our attention, thank you for noticing…really. —RAL

Getting Primed for a New Century

TM Century, the largest supplier of music services to the broadcast industry world-wide, has made a new weekly service available to professional disc jockeys. Called PrimeCuts, the service draws from the company's industry-standard HitDisc® new music compilations, providing DJs with all the clean-edit hits that crack the Top 30 of the Urban, CHR, Hot AC, AC, Soft AC, Rock, Country, Dance and Christian charts. Rates start as low as $29.95 per month for weekly service, includes shipping and handling. Go to www.tmcentury.com for more information.

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New Gemini Generation

A new club and mobile-oriented mixer will be available from **Gemini** in April. Dubbed the **CS-19**, it's a 5-channel model, with individual LED meters as well as bass, mid, treble and gain controls for each channel. Inputs include 3 phono, 8 line inputs, 3 mic. (Individual EQs are featured on all 3 mics.) Your level of interactivity with the CS-19 is facilitated by its pushbutton illuminated cueing and crossfader curve controls. Get hooked up via front panel auxillary input and spare loop connectors, balanced mic inputs, balanced or unbalanced main outputs (XLR or RCA), booth monitor and dual zone outputs. Gold connectors are provided, for better conductivity. If you prefer, the CS-19R is available with rotary channel knobs in place of faders.

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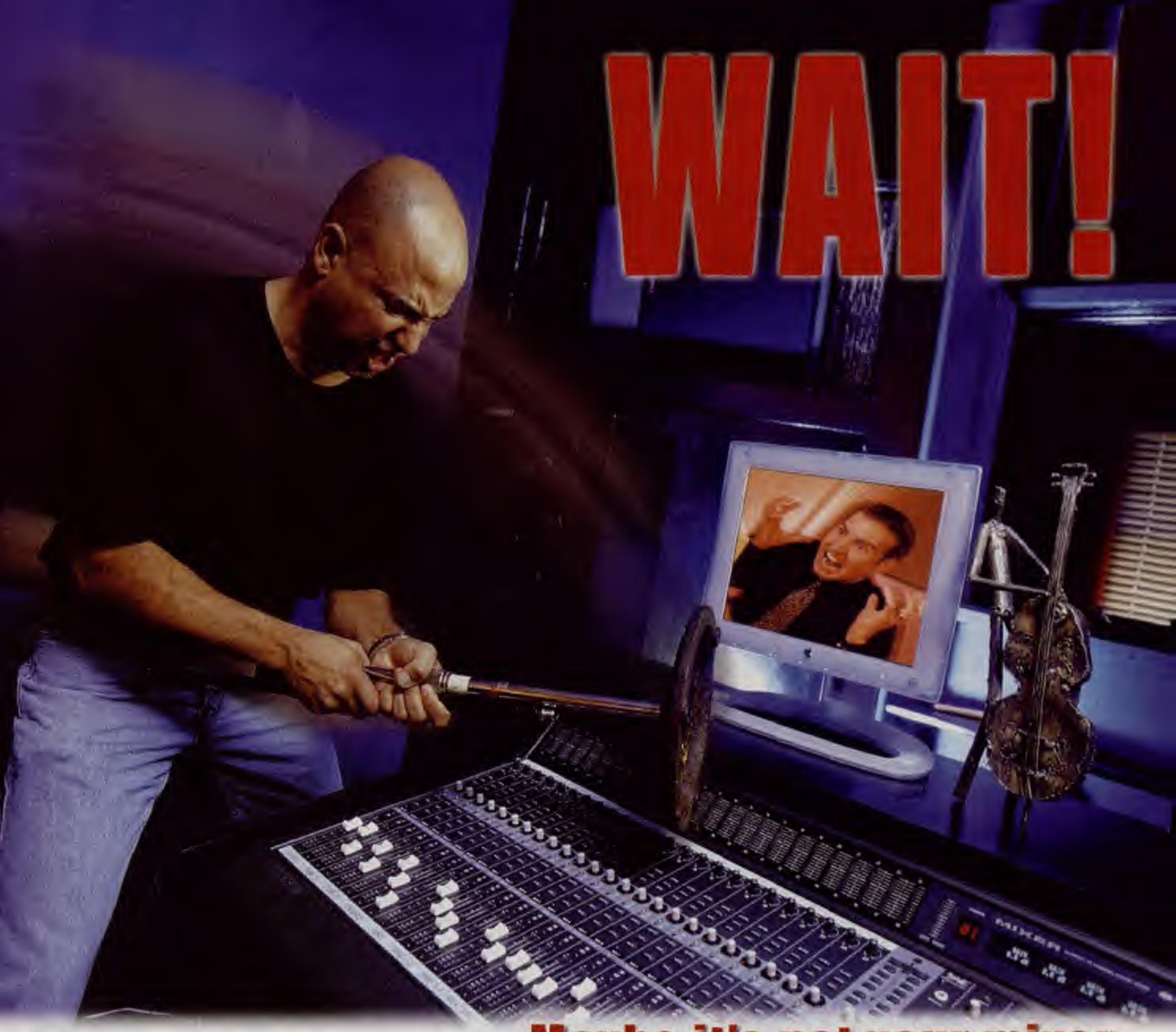
The new intelligent **XP-3** from **American DJ** just may turn your head. The XP-3 is a high-performance DMX-compatible fixture with a fully rotating head. Unlike a traditional intelligent light in which only the mirror moves, the XP-3's moving head gives you full room coverage, including ceilings, with a 3-D-like light show. It includes 4 DMX channels along with features such as smooth stepper motors, an easy-to-read digital display, 17 gobos plus spot, 6 colors plus white and 4 multi-colors, strobing in every color, and a sound activation mode with sensitivity control. The XP-3 projects patterns that appear to be hovering over your dance floor like something from outer space. The XP-3 comes with a ZB-JCR/H5 15V 150W 500-hour lamp. Dimensions are 8.5" x 11.25" x 12.5", and it weighs 19 pounds. MSRP: $699.95

American DJ
4295 Charter St.
Los Angeles, CA 90058
Tel: 800-322-6337
Fax: 323-582-2610

Say Hello to the Speaker

American Audio has entered the speaker market with the introduction of the new **APX-152 Professional Speaker**, a 15-inch, 2-way speaker, featuring a heavy-duty woofer and 1" compression driver. Ideal for all mobile applications, the APX-152 is lightweight, durable and comes in a rugged plastic cabinet with handle for easy transport. It can be positioned at a variety of angles for hanging or monitoring and features a built-in pole socket for easy mounting. The APX-152 also has an optional APX-B storage bag (sold separately), which includes wheels for easy travel, and outside pockets you can use to store speaker cables and other important audio equipment. The speaker has dual 1/4" and Speakon inputs, dispersion of 90˚ x 50˚, nominal impedance of 8 ohms, 225W power handling, 900W peak power rating (at 8 ohms) and sensitivity of 96 dB/1W/1m. The APX-152 weighs 54 pounds and measures 17.72" x 14.17" x 27.17". MSRP: $499.95.

American Audio
4295 Charter St.
Los Angeles, CA 90058
Tel: 800-322-6337
Fax: 323-582-2610
www.americandj.com



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You know how impact and detail get lost through recording and mixing. And you just can't EQ, compress or mix the life back in. When you're at wit's end, the Aphex Model 204 can save your sanity.

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it's HOT from NAMM

A Fusion of Function and Style

Numark debuted the **Fusion 222 Kit**, a completely portable CD mixing system. Comprised of two **AXIS-2 tabletop CD players**, a matching **Matrix 2 DJ Mixer**, and a lightweight nylon carrying case, the Fusion 222 Kit is aimed at no-nonsense DJs who want to get the job done without breaking their backs or the bank.

The Matrix 2 mixer combines sleek Fusion Series design with a stamped steel face panel and ergonomic layout with features like Fader Start control of the individual CD players, individual PFL metering, 3-band rotary EQ cuts, dual BNC light connectors, a high-quality crossfader with hamster switch slope control and unique fader tracking dual headphone outputs.

The AXIS-2 tabletop CD players each provide a large 130mm pitch wheel, 10 seconds of anti-shock memory, a 100mm pitch slider with ±8/16% control, a built-in BPM counter, and CD-R compatibility. Relay play and six-way fader/remote start/pause or start/re-cue capabilities ensure fast and professional mixing.

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DANCE

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- *Pop-Up Target Light*

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Many compare the touch of a DJ to that of a surgeon. Gemini's new **PDT-6000** gives you the latest tools you need to operate. Master Tempo and Key Control let's you adjust the tempo (+/-4%, 8%, 16% or 35%) without effecting the pitch (forward or reverse). Individual Torque and Brake adjustments lets the platter respond, your way and Digital Output let's you interface to any computer system or CD burner. All platter information and BPM (beats per minute) info is available via an inboard LCD monitor.

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it's HOT from NAMM

Get Active and Shake Your Low End

New from the speaker specialists at **B-52 Pro-Audio** is the **SP-18 active 18" subwoofer**. With over 1200 watts of continuous program power handling, a frequency response down to 30 Hz and a peak SPL of over 133 dB, the SP-18 is designed to deliver major amounts of mobile bass with a minimum of set-up time. Its patent pending digital amplifier boasts 90+% efficiency, with built-in signal processing, 24 dB/octave filters, compression and VCA limiter circuitry. It even has enough power to drive the SP-18S, a passive version of the SP-18. Additional features include XLR high-pass and full-range outputs, a phase switch and a Neutrik Speakon output.

It features a cast aluminum frame and a 4" high-temperature polyamide voice coil inside a durable 13-ply, void-free Baltic birch cabinet covered with black scratch-resistant acrylic textured paint. A 16-gauge perforated steel grill protects the driver. 3" heavy-duty detachable casters are included for easy transport. The SP-18 measures 24" x 26" x 24" and weighs 115 pounds.

B-52 Pro-Audio
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it's HOT from NAMM

List of Mixers Lengthens

Designed specifically for Club and Mobile DJs, **TASCAM** has added the **X-15** and **X-17** 19" 4U rackmount mixers to its growing line of pro DJ gear. The X-15 offers eight stereo inputs (2 phono, 6 line), while the X-17 provides four switchable phono/line inputs as well as four dedicated line inputs. Both mixers have two mic inputs, balanced XLR and unbalanced RCA master outputs and 3-band EQ on each channel. You also get fader start on all four channels, dedicated booth and record outputs and a replaceable crossfader. The X-17 adds a three-bank, pitch-controllable sampler that stores and recalls sample files via a front-panel Compact Flash card slot. It also offers front panel aux input and output jacks with individual level controls, crossfader reverse controls, and an effects send/return interface.

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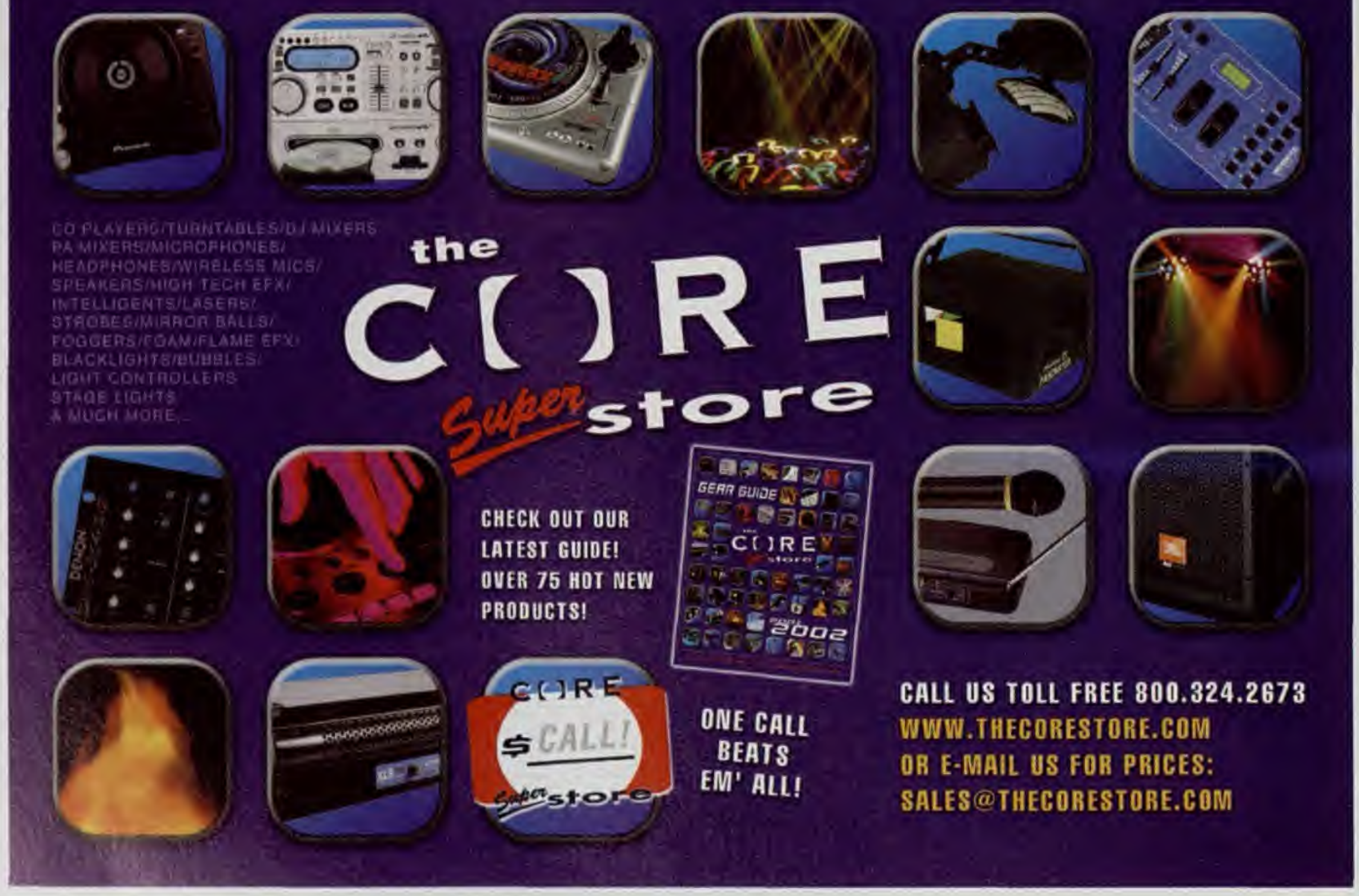
Big Bass Packed In A Smaller Bag

The **INFRASUB-12** is the latest self-powered subwoofer system from **Bag End**. This unit employs a direct-radiating 12" cone loudspeaker in a sealed enclosure and a 400-watt power amplifier mounted to an aluminum plate on the back of the enclosure. The INFRASUB-12 also includes a built-in ELF™ dual integrator providing a flat acoustical response down to 8 Hertz, well below the audible range of human hearing. With this new sub Bag End has attempted to give you nearly the same low-end punch as their INFRASUB-18 provides, only in a smaller, more mobile package. Other specs include: 4 Ohms nominal impedance; left, center and right channel line level RCA inputs/outputs; Preset Threshold Concealment™ circuitry for overload protection; black paint finish with black nylon cloth-on-frame grill. The INFRASUB-12's dimensions are 15.5" x 18" x 15.75" and it weighs 57 pounds. MSRP: $1670

Bag End Loudspeakers
22272 North Pepper Rd., Unit D
Barrington, IL 60010
Tel: 847-382-4550
Fax: 847-382-4551
www.bagend.com



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It may seem a little strange, but when you're pumping out the amount of low-end you get from any of JBL's new MPro subwoofers, you'll need plenty of top-end to make things balance out. Knowing this, the best dance club sound system designers rely on high-power JBL Super-Tweeters, the industry's most trusted.

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What's more, MPro backs up all this top-end with some of the smoothest mid-range performance you can buy, thanks to advanced network designs and JBL's exclusive Laminar Flow Baffle™. Plus, to keep your MPro looking and sounding its best, we wrap it up in a rugged DuraFlex™ covered plywood enclosure that looks like it costs about twice what it actually does.

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Magnetic Mixer Magic

The **TTM 56** from **Rane** features a non-contact crossfader and channel faders.

Rane's proprietary fader design uses magnetic position sensor technology, which, according to company testing, can handle millions of movements per day, with no degradation. You can also control the curve settings, directions and modes of all faders. Other features include: an effects loop with wet/dry control (determines how much processed signal is in the mix); two 10-segment meters with peak-hold; a stereo aux input with a level control; one mic (1/4" TRS), two phono and two line inputs; balanced/unbalanced outputs (1/4" TRS/RCA) 3-band, full cut tone controls for Program 1 and Program 2.

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200 oz magnet structure

13 ply baltic birch enclosure
16 gauge perforated steel grill
3" removable heavy-duty casters
Multi-position carrying handles
Rugged, scratch resistant paint coating
Pole mount receptacle

Dimensions: 24"x 24"x 26"
Weight: 115 lbs.

Made in U.S.A.

SP-18 SELF-POWERED 18" SUBWOOFER

Discover a new realm of sound with the B-52 SP-18 active 18" subwoofer. Compact, powerful and road-ready, it delivers 1200 watts of pure digital bass amplification through a heavy-duty 18" subwoofer(s) ideal for supercharging your live shows or mobile venues!

A B-52 patent pending digital amplifier is incorporated into the SP-18 with built-in signal processing, 24 dB/octave filters and compression/limit circuitry which allows you to perfectly adjust the bass output.

You can add even *more* explosive bass to your sound since the SP-18 amplifier packs enough brute power to also drive the SP-18S, a passive version of the SP-18.

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Experience the power of digital bass by visiting a B-52 dealer near you. To learn more log on to: www.B-52PRO.com or call 800-344-4384.

NAMM Report

Half Trade Show / Half Music Carnival

By R. A. Lindquist

Winter is possibly the most significant annual event for buyers and sellers of music and pro audio products. But beneath that serious façade, NAMM is a true celebration of music and the people who write it, make it, record it, play it and broadcast it. Each year the show opens with the "Ferdinand Petiot Marching Band" (he's the guy who invented the Bloody Mary) parading through the aisles blasting out the theme from *Sesame Street* and pausing several times to play "The Star Spangled Banner." The band is open to anyone with a show pass. You just have to show up for rehearsal a mere 45 minutes before the baton is raised. It's a great way to kick off the show and it underscores the fact that NAMM is about music.

Bob Carlisle belts it out for Mobile Beat

Seeing stars

Each year during the four-day event, notables from the music industry can be seen throughout the show, performing in booths or simply putting in an appearance to meet fans and sign autographs. At the most recent show in Anaheim, *Mobile Beat* and *Singer Magazine* teamed up for two very special in-booth events.

On opening day, Thursday 1/17, it was our pleasure to present a mini concert by Bob Carlisle. The contemporary Christian singer treated the crowd to a self-accompanied version of "Butterfly Kisses," followed by "We Fall Down" and two other fresh songs. Our thanks to JBL, Galaxy Audio, ART, Music Industries, Shure and Peavey for helping us out with the sound system and a big round of applause for Bob Carlisle for taking time from his very busy schedule to join us at NAMM.

On Saturday, fans of Gina Schock lined the aisle for a chance to meet the Go-Go's drummer at the *Mobile Beat/ Singer Magazine* booth. Our thanks to Gina and her manager, Mike Wilson, for making her appearance possible. With the success of the events we were able to sponsor this year, our hope is to expand the roster for next year's trade-only show.

The ultimate celebration

Elsewhere in the Anaheim Convention Center, other companies were looking beyond the recent events of the short term to celebrate long-term success. Most notably, Ultimate Support Systems, maker of speaker and lighting stands that many DJs rely on, as well as keyboard stands, mic stands and other products, lit the twenty-fifth candle on their corporate cake. The company was founded in 1977 by musician and inventor Darrell Shoenig, who was looking for an alternative to unsightly and unwieldy speaker stands. His solution was compact and durable aluminum stands crafted from parts of a hang-glider.

Today, the company is led by Jim Dismore, who accepted the role of President and CEO in 1989, and assumed controlling interest and title of Chairman in 1994. With Jim's 40 years of retail and manufacturing experience, Ultimate Support Systems, Inc. has grown in sales, product diversification and spiritual development. In its mission statement, Ultimate Support Systems defines itself as a Business Ministry. As such, it has established a non-profit organization, Kingdom Companies, which assists companies with similar aspirations. Beneficiaries include, among others, CrossMix, the Christian DJ organization that presented Bob Carlisle at the 2001 Mobile Show in Las Vegas. Ultimate also sponsors the annual NAMM prayer breakfast, which will celebrate its 20th consecutive year at the show next January. ●

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NAMM Report

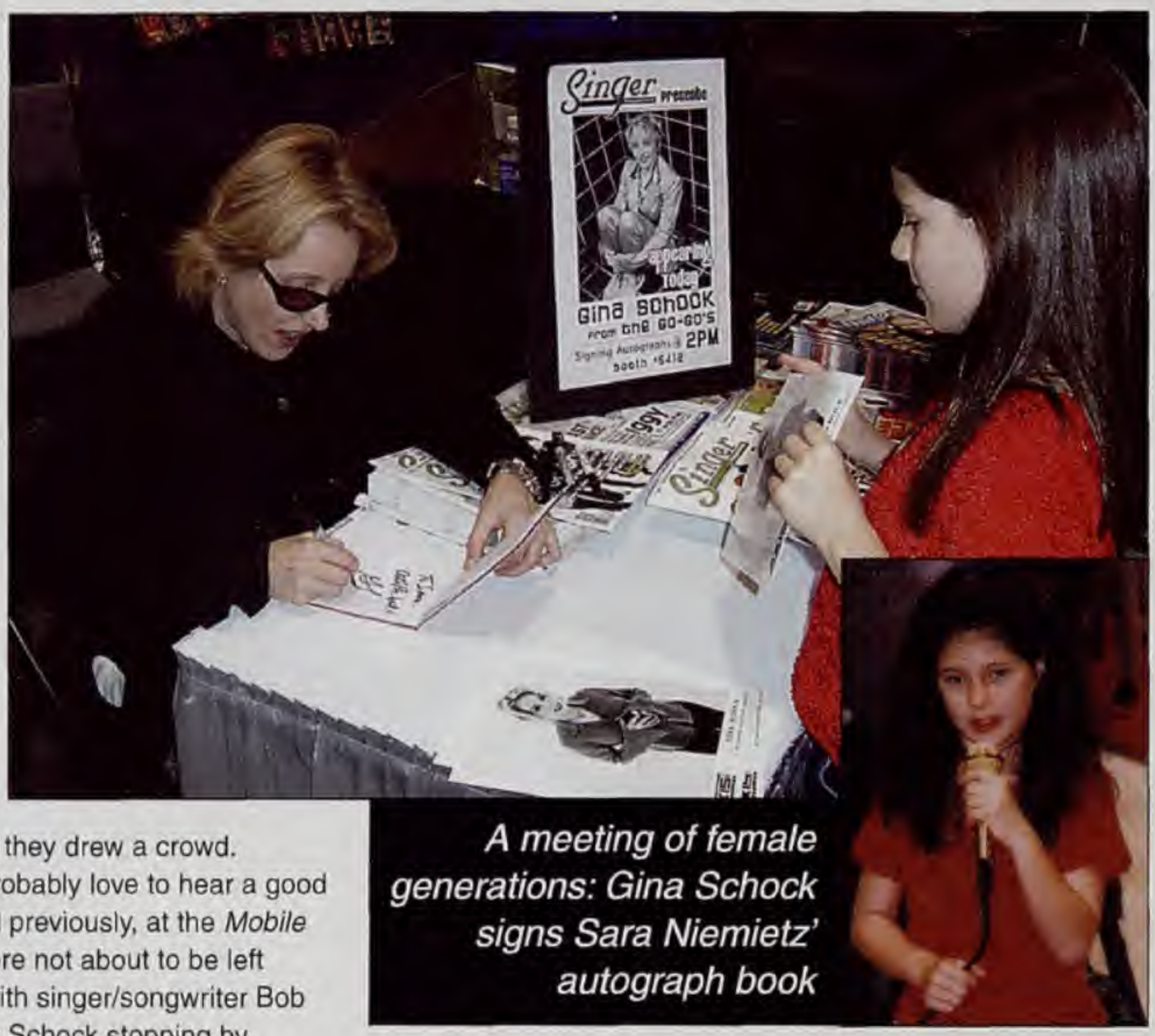
On the Mic: *The Vocal Side of NAMM*

By Greg Tutwiler

Having not flown since September 11, I was a bit apprehensive about my recent trip to the winter NAMM show. America's media coverage of our world today is so encouraging, isn't it? Talk of shoe bombs, mile long security check lines, and armed military guards is just a bit unsettling. But anticipating the biggest music playground of the year was enough to calm my nerves.

I set out on the NAMM floor on Thursday morning in search of anything related to singing. What would 2002 have in store for the vocal performer? I noticed a common thread: booth after booth featured singers. There were rock, country, jazz, blues, and yes, even karaoke singers. And in every case, they drew a crowd.

Whether you sing or not, you probably love to hear a good singer belt out a tune. As mentioned previously, at the *Mobile Beat/Singer Magazine* booth, we were not about to be left out of this crowd-catching routine, with singer/songwriter Bob Carlisle and Go-Go's drummer Gina Schock stopping by.



A meeting of female generations: Gina Schock signs Sara Niemietz' autograph book

Youthful approach

I didn't discover anything new specifically for karaoke enthusiasts, but I did notice that the push this year seems to be for younger singers. The home market looks stronger than ever. The Singing Machine Company seems set to sell more than one million karaoke machines in 2002 alone. Child stars like Aaron Carter and Lil' Bow Wow have inspired children everywhere to pick up a mic. And karaoke is the perfect entry-level platform.

As I wandered past the VocoPro booth, I was captivated by a riveting rendition of Patsy Cline's "Crazy." When I learned it was the voice of nine-year-old Sara Niemietz, I was amazed. "I started singing when I was really little," Sara said. "Way back when I was four." A child's concept of time amazes me. Sara, now in search of a record deal, already has a TV appearance in CBS's *First Monday* to her acting credit, and is set to play a lead roll in an episode of NBC's *Providence* as this issue went to press. Her talent, charm and personality make Sara Niemietz someone to keep your eye on.

The John Lennon Song Writing Contest tour bus

On the road

Tucked away in a far corner of the basement of the arena, I found a bus decked out with enough gear to make a rock star drool. The John Lennon Song Writing Contest has a tour bus crammed with the latest recording equipment. It travels the country following concert tours and stopping at community schools promoting music education and encouragement. The music professionals who staff the bus take the kids through the recording process and let them see how the major studios do it. It's well worth checking it out if it ever shows up in your neighborhood.

What will you be singing in 2002? The opportunities are better than ever. Go chase your dream.•

Greg Tutwiler is the Managing Editor of Singer Magazine, Mobile Beat's sister publication. Check out his regular column, "Singalong Essentials" (p. 71) for more on the Mobile DJ-karaoke connection.

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Scoop

Next stop on the audio enhancement tour: the BBE 482 Sonic Maximizer

By Jammin' Jim Kerins

Here is the situation: week in and week out, you're out in the trenches, slinging tunes like a mess hall cook. Sure, you're confident your PA arsenal— professional dual CD player, a fat amplifier, and even a nice pair of two-way speakers—is up to the weekly challenge. Certainly the system sounds good, but you know it's lacking something. Perhaps it could use a little more bass or a crisper, more defined high-end. But shelling out over a grand for the speakers you *really* want doesn't sound like a real option at this juncture, and your amp is certainly powerful.

What's a girl to do? Enter the latest high-tech wonder box from BBE Sound. It's the 482 Sonic Maximizer, featuring BBE's fourth generation processing engine, which the company claims will work wonders for any speaker system. It just so happens that I own some very expensive speakers, and some real junk boxes. Time for Jammin' Jim's famous "I don't own it, so let's abuse it" torture test.

Thoughts, outside the box

The 482 Sonic Maximizer is a standard 19" rack mount unit, utilizing durable metal construction. The faceplate is easy on the eyes, with cool blue graphics, well-labeled controls, and an assortment of LEDs with which to impress your friends and confound your enemies. The unit can be utilized in stereo or dual mono mode, giving you a bunch of options—couldn't we all use more options? Controls include a low contour adjustment and process control. A function button totally disengages the unit from your signal chain for instant A-B comparison.

Inserting the 482 into your system is easy enough, by way of rear panel stereo pairs of unbalanced 1/4" or RCA connectors. Simply insert it between your mixer and amplifier, or just before or after any EQ you may be using. The real power cord and externally accessible fuse holder round out the unit's desirable features.

Math, science and physics

By now you're asking, "OK Jimbo, what exactly does this box of solder, wires, and capacitors do?" Good question. For many years, what you heard coming out of your speakers could be very different than what went into the microphone at the recording studio. Think about the electrical journey that the original source has to travel. The microphone turns sound waves into electrical energy. This is then routed through a mixing board, a potentially vast array of digital effects, EQ adjustments, and other peripheral devices.

THE FUTURE IS HERE... MP3-X PRO

The MP3-X is a revolution in DJ mixing capabilities. It is the first mixer to integrate the functions of an analog mixer with MP3 digital technology. Digitally downloaded music can be stored in the mixer itself or onto an memory expansion slot, then used for your mix. The MP3-X is also its own recording studio. It has the capability of digitally recording music to its own internal 32MB flash memory. Whether you want to record music from one channel or record your whole mix from channel to channel. In short, the MP3-X mixer is the bridge to digital mixer technology.

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- 4 mode function
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Analog to digital converters along the way can further muck up the sound. All this has happened before you even drop the CD into your player. After that, your system has to decode the digital information and get it ready to go through your mechanical, acoustical devices (speakers).

Technical problems that can arise include phase cancellation and improper time alignment (which some way-smart people call "envelope distortion"). When this happens the music you hear can sound muddy, unclear, and lacking in overall definition and musical detail. Sound engineers have always known these problems. Thankfully, modern electronics has brought with it the ability to quickly process millions of bits of information, making possible devices that can sort it all out and fix the anomalies. BBE has been creating solutions for these problems for over ten years; I've confidently used some of their previous products. Their process has even been awarded 42 U.S. patents.

Technobabble vs. the real world

"Sure Jim, we are all impressed with 'phase correction' and the exciting possibility of 'reducing envelope distortion,' but will it make our speakers sound better?" I believe the answer is yes. Remember that the sound systems at professional concerts you attend or at your hippest local nightclub all use very expensive processor control devices to get the sound right. The BBE unit brings a similar level of sophistication to any system.

> This device makes poor speakers sound good, and good speakers sound great.

For my tests I used a 1200-watt amp with my usual mixer and CD player combo. All tests were done with no EQ adjustments. For comparison I abused three very different pairs of two-way speakers: my cheap plastic speakers, featuring the ubiquitous and very marginal sounding piezo tweeter with horn; a mid-level Yamaha 15"-horn combo; and finally my $1,500 Bag End boxes.

First up for sonic punishment were the already-great-sounding Bag Ends. A-B comparison was simple with the 482's front-mounted bypass switch. With a killer test track spinning, I engaged the unit and dialed up the process control to about 40%. This yielded an immediate gain in clarity and vocal presence to the sound. Then I added some low contour, which generated phase-corrected bass in the 50Hz thump zone. This can be particularly impressive when you are not using a subwoofer. The BBE box kicks up the bass in a way that's fundamentally different than just using an EQ, which can often produce muddiness. The 482 provided a punchy clear low end, with a real hi-fi sound. So far, so good: even my favorite speakers benefited from this device.

It's all becoming clear

Testing the mid-, and low-level speakers provided even more dramatic results. My plastic speakers, with their budget level components, really benefited from the Sonic Maximizer. The bass in the low-end speakers had always sounded hollow and boomy; now it was tight, and more room filling, without the previously annoying low-end drone. With 60% process engaged, it was as though a blanket was removed from in front of the speakers. This will certainly help if you do a lot of acoustically poor rooms with lots of ambient noise. With the addition of more process, the intelligibility, and clarity go up.

This device makes poor speakers sound good, and good speakers sound great. All in all, it's a very cool and practical application of technology. Certainly tweaking and experimentation with your particular system will be needed, but isn't that what life is all about?

If you want to upgrade your sound without breaking the bank, then head on down to your local music megaplex to hear what the BBE 482 Sonic Maximizer can do for you. The unit retails for $349 and is backed up with an impressive five-year warranty. Till next time, jam on. ●

If you have questions, comments or alien technology in your possession, e-mail Jammin' Jim at jamsound@aol.com.

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SMELLS LIKE

By R.A. Lindquist

How fast you grow your multi-system operation depends on how well you can develop, train and motivate your team.

As the owner of a DJ service, whether it's a single- or multi-system operation, you have just one commodity that makes you money. That commodity is time. How well you use it will determine your paycheck this week as well as in the months to come.

Let's assume you have five DJs trained and ready to go every Saturday night, and five systems at your disposal. Then all you need is five bookings to make your business an efficient operation. If you are consistently booking fewer than five jobs, you need to spend time evaluating and improving your marketing plan. If you have five bookings and three DJs, you need to devote more time to hiring and training.

In the airline industry, when a 300-seat airliner flies half-full from New York to L.A. the company suffers a loss of 150 fares—forever. If a seat is empty when the plane leaves the gate, there's no recovering that loss. The same is true in your business. You have a finite number of nights that can be booked and any slot that goes unfilled is money lost.

What's realistic?

As you move from being a single operator to managing a multi-system DJ business, you need to first establish how much business you can handle without sacrificing quality or personal service. It's very tempting to try to handle more bookings than you are practically equipped for. No one wants to turn down business, but if it means sending out someone who has not yet earned your confidence, you'll end up with tarnish on your reputation that only time will wear away.

Begin by hiring and training two DJs, who can then help you train two more. At this point, take yourself off the road so that you can devote time to following-up on the people you are sending out. If it's practical, stop by each gig and see how each new employee is doing. And, of course, don't just take their word for it, check with the client as well.

Once you have a team of four, then you can begin training additional DJs for your team. At some point, you will probably identify a particular member of your team who excels as a trainer but until then, do the training yourself.

Working the numbers

For every new DJ who ends up meeting your professional criteria and "making the team," four or more will not. If you find that you're beating that average, then you're either very lucky or you've set the bar too low.

Assuming that to find your first four DJs you will need to interview at least sixteen, and hire eight, you will need to find some good resources for talent. Robb Smith of The Florida Academy of Mobile Entertainment has been in business five years and typically employs 7 to 10 DJs. Smith uses the following methods for locating the best people for his organization:

1. Newspaper ads
Placement of these ads is important—Sunday papers bring the best response. Stress full time employment as opposed to part time. The wording of the ad must be realistic and not seem related to telemarketing. It should be designed to weed out undesirable candidates.

2. College employment departments / bulletin boards
Target drama departments (theater majors). Drama students are typically extroverts and usually have weekends available.

3. The "meet and greet"
In the course of your business, when you have occasion to meet someone who displays an outgoing attitude (waiter, bartender, customer service agent, etc.) give them a card and ask them to call you about a potential job opening. Stress that they do not have to quit their current job but that it's extra money.

4. Friend of a friend
We all know of people in our circle of friends that are outgoing and would make good DJs, yet we rarely consider asking them about it. Invite one of these potential entertainers along to a show and get them interacting. Then after you see their brand of fun, ask: "Why don't you come on board? You'd be great!"

TEAM SPIRIT

Robb Smith

Smith says the most important thing in a potential DJ is personality, a sentiment echoed by Bob Kramarik Jr. of Bobby K Entertainment in Elmira, NY. Kramarik, who is celebrating 18 years in the business, employs up to fifty people during seasonal peaks. He serves the entire Northeast and offers services and add-ons that go way beyond musical entertainment. His novelty division, for example, accounts for over sixty percent of his business.

Kramarik tells Mobile Beat, "Our philosophy is to search for employees with personality. We look for pleasant people who are outgoing. We have tried various ways of finding employees including Internet classifieds and direct approaches to colleges and schools, but we've had the most success finding people by way of our current employees' networks of friends and family."

Many are culled, few are chosen

Once you have a list of potential employees, begin the disqualification process. Regardless of how badly you need to add to your staff, hold stubbornly to your criteria and be ruthless in your choosing. Cutting the field even before the interviews begin can save you a lot of time, money and grief later on.

Start by establishing a model. Along with personality, what other things are you looking for? What are the qualities of the DJs who have served you best previously? Some key traits to consider include:

1. Trainability
2. Reliability
3. Professionalism
4. A team-orientated attitude
5. Ability to see "the big picture"

Robb Smith calls candidates and qualifies them for interviews. On the phone, he establishes the ground rules: that they are over 18, have reliable transportation, and that they have shown some level of stability in their past jobs. Most importantly, he wants to know why they responded to his ad. Are they looking to make a serious commitment, or do they just think spinning discs would be a cool thing to do.

If they pass your phone screening, then set an interview time. When they arrive, have them complete a standard application (available at any office supply store). Smith suggests adding one or two simple "essay questions" as a sort of "laziness test." For example, he asks them to list a dozen dance songs or artists. This provides him with a little information on how well they know the music, but more importantly, it discourages those whose hearts aren't really in it.

Face off

Next comes the in-person interview, when you will try to separate the rough diamonds from the lumps of coal. As you are aware, in our politically correct society there are many things you simply can't ask. For example, asking point blank if an applicant is married is taboo. However, Smith suggests that, in the interest of knowing what they know about your company, you could ask, "Did our company play your wedding?"

The bottom line is that you need to know about a candidate's work ethics.

Strive to find out if the person understands what the job involves and if he or she is going to be able to make this a regular commitment. Is this something he or she really wants to do? You need to know how long your potential employees plan to be in the area and what their future plans are. Try to keep the interview conversational so the candidate will relax. Watch body language and listen carefully to everything said to pick up on contradictions. Typically, if someone is blowing smoke at you, you'll notice it at some point during the interview.

Diamonds in the rough

Once you've found the people you are looking for, it's time to begin the most important part of the team building procedure—training. In speaking with company owners and the people they employ, I have found this to be the area that is most often under-emphasized. With proper training and follow-up, a marginal new employee can be shaped into one of your better people.

The reverse is true as well, you can have a terrific individual with all the traits you are looking for who gets cheated on training and ends up a mediocre employee. Therefore you owe it to yourself and your new people to have a good, solid training program.

In Elmira, Bob Kramarik starts each new employee off with a copy of the employee handbook and a four-week probationary period so that both employer and employee can decide if the fit is right. During the probationary period, the employee serves in a variety of job situations. That's followed by a three-hour basic training session and extensive field training sessions at actual events. By the time a new recruit is sent out on their own, Kramarik is confident he's got a good person representing his company.

At The Florida Academy of Mobile Entertainment, Robb Smith uses an equally intensive training program that begins with 12 hours of classroom and 40 hours of on-the-job training. Kramarik and Smith both employ extensive follow-up and review programs once their people are established. The fact is that any employee is only as good as his or her ongoing training.

The Big Picture

Ultimately, as in any business, the true value of each particular person on your payroll comes down to one thing: how much is he or she directly or indirectly adding to your bottom line. It's important to instill in each employee right from the get-go that they are part of a team. There's no shortage of people if all you are looking for are individuals who can be trained to keep the dance floor filled at a wedding or bar mitzvah. But are they bringing you any new business? Are they going the extra mile to establish the name of your organization in the minds of other potential clients at the bookings?

Many operators have discovered that by offering an incentive or commission program, their DJs become much more motivated to talk up their company in the outside world. You expect your DJs to hand out business cards on the job, but what about all the people in their own personal networks? Every one of your employees needs to be as willing and able to cultivate new bookings as they are to perform at the present ones.

Once this concept, along with a good selection and training program, is in place in your organization, your competition will be facing some serious trouble.

R.A. Lindquist is co-writer of the book *Spinnin' 2000*, which is available through spinnin2000.com. He is also the Publisher and Editor-In-Chief of *Mobile Beat Magazine* and *Singer Magazine*.

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CABLES ARE EVERYTHING

By T. Bruce Wittet

Quality and quantity will help you maintain professional connections

The DJ trade has changed enormously over the past ten or fifteen years. Arguably digital gear has been the prime mover, but there have been significant advances in other areas, such as the size (and weight) of speakers, advances in subwoofers, stereo and surround imaging, and now wireless. Whereas the DJ was once the jockey on a one trick pony, today, he or she is a *pilot* in a cockpit full of sophisticated gear.

The one common thread, the thing that unites all DJs and their gear, is the lowly cable. The one thing we don't want is glitches in the signal or power chain. We're going to look at the notion that our greatest weapon is a set of cables that conducts sounds without flaw, without coloration, and without—shudder—noise. Even on the bread and butter circuit, we're encountering sophisticated amping, elaborate sound systems, lights, mics, effects, fog, and MIDI. Cables, cables, and more cables. What a complex web we have woven!

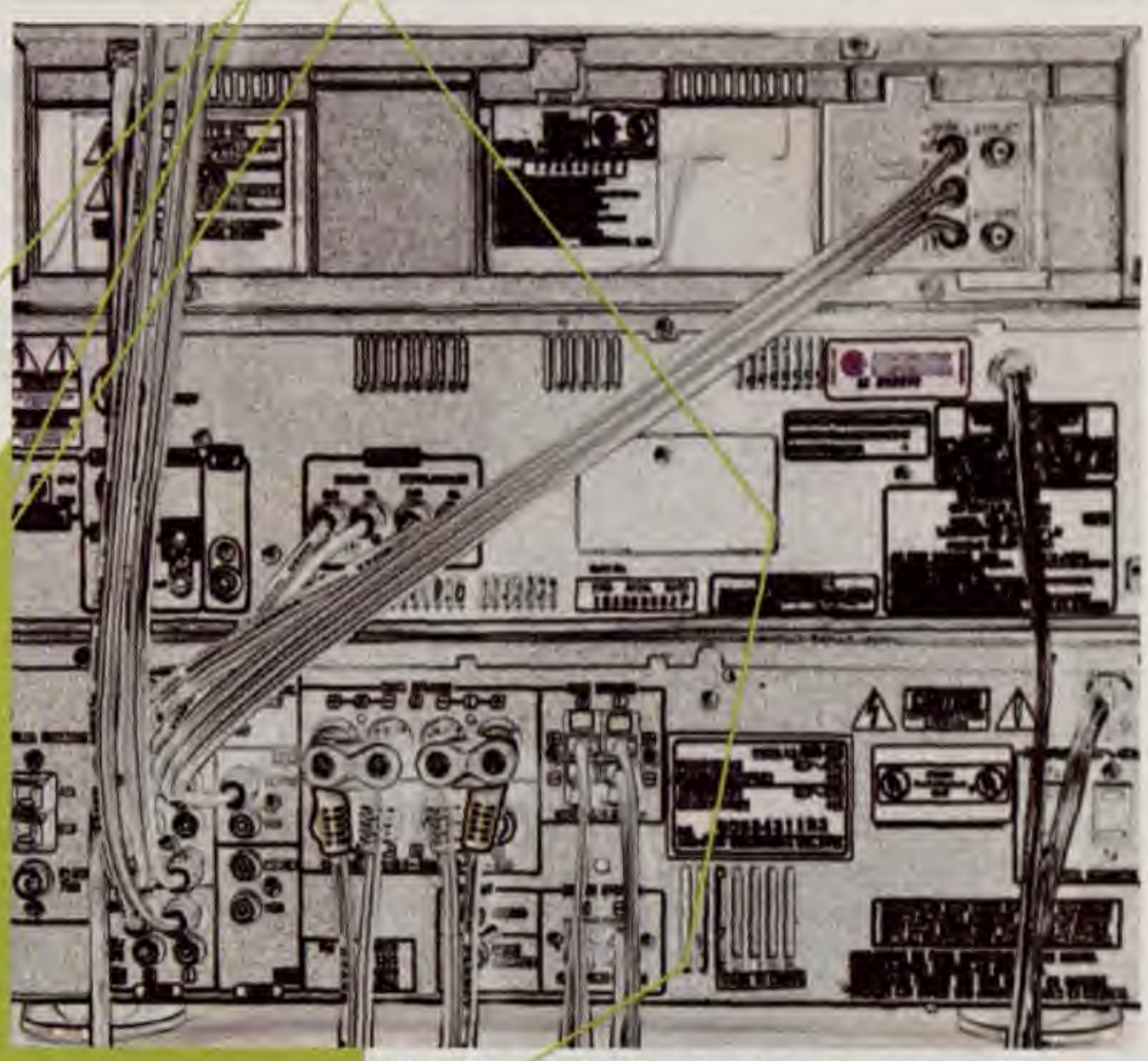
Ask the Greek

We asked a DJ about cable choice and maintenance, one who has seen it from both sides. For years, Chris "The Greek" Panaghi labored on the Long Island scene. Sometimes he loaded in with the musicians in tuxedos;

oftentimes he replaced them entirely. One day, he decided to hit the inner city club scene. He began carting around samplers, working with MIDI, scratching turntables, and exploring complex mixes, some of which he presents on a weekly radio show. At the time we spoke, his manager had booked him on a tour of France.

His current gigs may distance him from the mobile jock, but the ties that bind him with all DJs are cables. In fact, Chris came to the attention of another Long Islander, Jim D'Addario, who, aside from crafting guitar strings, runs Planet Waves, an accessory line offering, you guessed it, many choices of innovative and durable cables. Chris now represents the voice of the DJ on D'Addario's Musicians' Advisory Board.

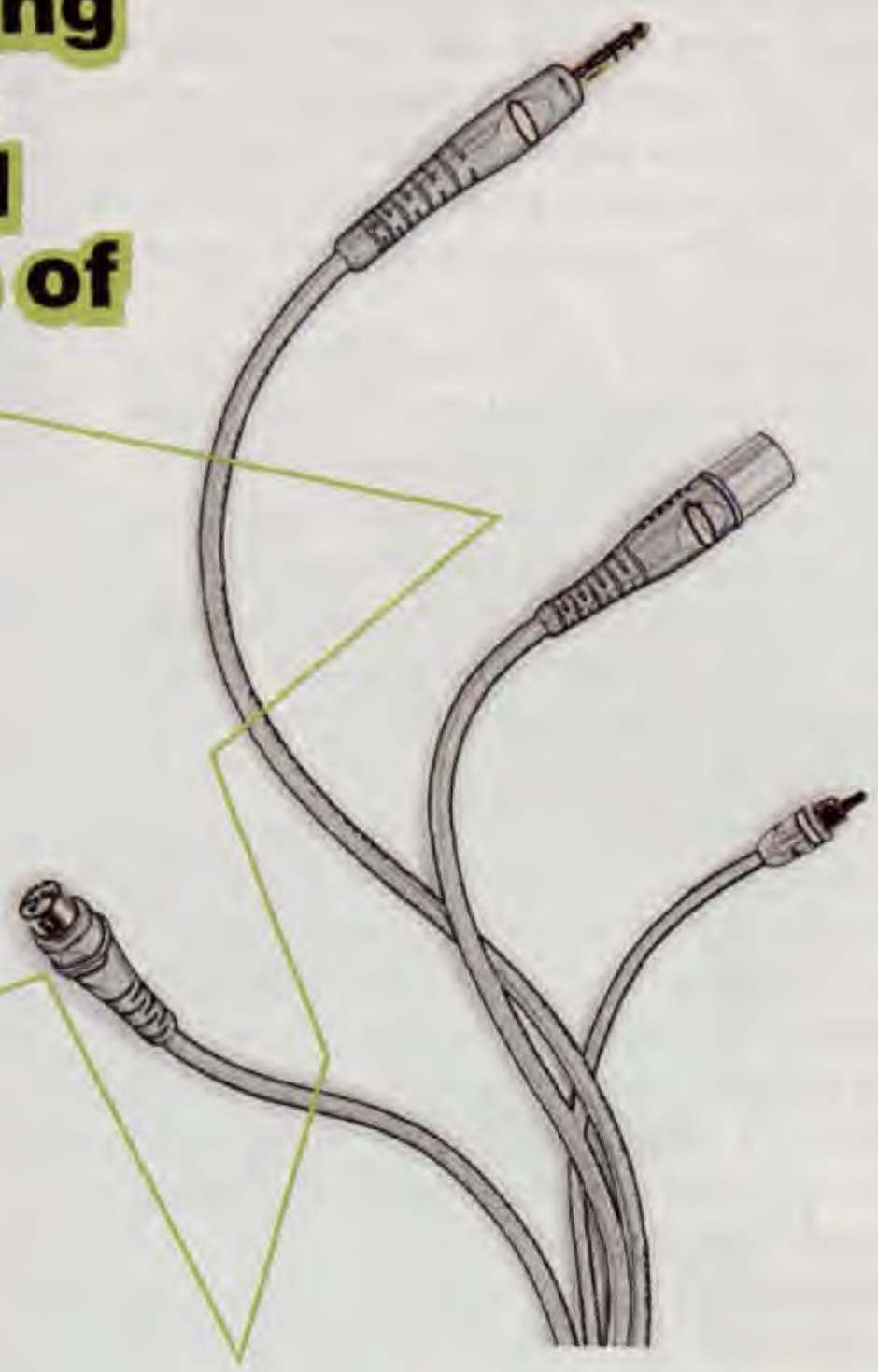
When Planet Waves got into the cable business, they were up front about a mission to do more than market generic connectors and wire. Frankly, that would have been boring for an engineer such as Jim D'Addario. He started with the premise that standard cables have always been the weak link in the signal path, this due to the proliferation of poorly shielded wire and variations in jacks and plugs. Reducing static was a concern, but it went beyond that to a vision of cables/connectors that offered flawless frequency response. To make a long story short, D'Addario achieved this by incorporating banana-like compression springs in the shank of the cable plug: These create a secure connection, do not pull out, and actually



increase the life of both cable and jack by providing a better connection. Gold-plated connectors conduct electricity better and resist corrosion, while a copper shield tube affords the best grounding possible.

And here's the crux: After the plug is soldered and covered with the copper tube, molten PVC is poured over to seal the connection. It encapsulates the joints and provides unprecedented strain relief.

"The right thing would be to be meticulous and carry a backup of everything"



Gear varies, cables vary

"When I walk into a club," says Chris, "they may have essential equipment, meaning turntables and CD players. I bring my own effects and I always bring cables to hook up the equipment. I'm excited about Planet Waves cables because they're very durable. At the end of the day, if the club doesn't have the right cables, or they're noisy, I'm screwed."

Whether you're carting your own rig or using house gear, a quick look at the patch bays with a flashlight reveals that cables vary enormously. We're talking several RCAs, RCA to XLR, quarter-inch to XLR, or even XLR to XLR. If we're running MIDI, there's yet another cable—and a fragile one at that.

"Whether it's for a microphone or effects," says Chris, "I need quick access to the right cable – something that's gonna last and won't pull out. If that happens, I'm *finished*. Many years ago, I'd bring samplers on the road, whereas now I bring samples on CDs. MIDI cables can be a pain; they go bad

SING
KISS
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all the time. With audio cables, you hear it or you don't—or sometimes you hear it and it's noisy."

The point is that connection problems are an inherent part of the job. "At least with a strong cable…I eliminate many of the possibilities. Remember, most of the time I'm using the same cable from the gig before. I'm relying on that cable to be doing its job consistently."

Surgery vs. backups

Did it bother Chris that, since his favorite cables incorporate proprietary PVC molding around the connectors, if something were to happen he wouldn't be able to get in there with his wire clippers and soldering iron?

"You know, it bothered me at first," he replies, "but speaking for myself and, I think, a lot of others, if I got in there, I'm not sure I'd know what to do in all cases! And then there's the simple fact that there's no *time* to do it. I carry spares."

What should a DJ carry in terms of backup cables? Responds Chris, "For me, the all around kit would contain at least a stereo pair of everything. You know you need quarter inch to quarter inch and an RCA to RCA and so on. At Planet Waves they're looking to do a starter kit: it's going to answer the question for beginners or pros looking for spares. Obviously you need XLR to quarter-inch to hook up the mixer to the amp, then speaker cables in a good length, some RCA to RCA and quarter inch to quarter inch for CD players and, at the end of the day, maybe even a mic cable."

Maintenance

Wrap them up in a circle at the end of the night, advises Chris. "Some people put their arm in an L, then wrap cables tightly around the arm," he says. "I don't like that. It should be as if you're removing them from a wire spool. I know from many years of having cables that last, keeping them in a circle means they'll be uniform every time, and then you can put a tie on top and hang them on a wall or stow them in a bag. The key is that you don't want to put *strain* on the wire. I have my little method of gently putting them in a circle and it becomes automatic. At the end of the night, you're tired: *That's* when the problems occur."

When to replace them

"The right thing would be to be meticulous and carry a backup of *everything*," advises Chris. "You want to figure out the possibilities of *not* going down. If it means to carry an extra cable, so be it.

"When I started out, I was doing what the average mobile guy does – weddings and Bar Mitzvahs. I've encountered a lot of stuff: the needle skips right across the record or a cable suddenly falls out. I see it this way: Somebody's booking me to be professional and I want them to rely on me. From needles, to cables, to headphones, if you have to make the party happen and you don't have this stuff, it ain't gonna happen!" •

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SPEAKER BUYING BASICS

Knowing a few key speaker facts can go a long way

By DJ Ankur Pal

So there you are with the music playing, the walls pounding, the bass thumping, the lights sparkling, and the crowd's going wild. The night's been going well: you've been playing the right tracks to keep the dance floor full, getting lots of requests and fulfilling them, and you're feeling the good vibe. You're about halfway into the jam and have lots of massive tracks yet to come, but then you hear something strange coming from your speakers. You have confidence in the good speakers you just bought: it's probably nothing major. But the noise gets louder and the current track seems distorted. Maybe it's just the track, so you turn the channel fader down a tad. A couple of minutes later, you notice the clip LEDs flashing. Just as you try to figure out what the problem is, the clip light turns bright red, and then...boom! The party's over.

Speaker fundamentals

What exactly is a good speaker? Some people believe a "good" speaker is a speaker that can be played loud. Others believe a good speaker to be one that can push tons of bass. Someone else may consider a good speaker to be focused on clarity. Each listener may have his or her own estimation of what a good speaker is, but the underlying fact is that a good speaker utilizes its various components to achieve complete sound reproduction, rather than simply focusing on one characteristic of sound, such as bass.

There are many factors to be considered when purchasing PA or DJ speakers. Such factors include frequency response, size of drivers or woofers, horn size, 3-way or 2-way system, etc. But in dealing with speakers of all types and sizes, I have found three main attributes to be most significant when purchasing speakers for use in any type of setup or application. Understanding these elements gives you true confidence in your gear, and provides the assurance that your gigs will go smoothly. They work together to make a good speaker. They are:

1. Speaker wattage
2. SPL (efficiency)
3. Speaker protection

ⓘ Smart Money

Don't let your eyes deceive you: rely on your ears. Listen to the articulate highs, while at the same time listening for the low bass line. It's always best to bring a personal favorite CD to test on the speakers. It's easier to hear what you need to hear when you are listening to a song you know and enjoy than when they pop in one of their CDs.

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What's a watt?

A watt is a unit of power. The more wattage a speaker has, the more powerful it is. The first thing many people consider when it comes to speakers is how many watts it can go up to. Each speaker has two wattage measurements: watts RMS and watts MAX (also known as PGM or Program). Watts RMS is an indication of the speaker's ability to produce sound at a consistent level. Watts MAX is the maximum a speaker can handle. This maximum level is usually when there is a spike or jump in the audio signal. The speaker can only handle this spike for a brief amount of time. An example of this is when, in live performance, a singer drops their microphone on the floor, and a loud boom is heard. Continued exposure to these spikes will cause speaker damage.

SPL: How much pressure can you take?

The second factor in determining good speakers is SPL, which stands for Sound Pressure Level. SPL is a speaker measurement that tells you exactly how loud of a sound the speaker can produce. SPL is measured in decibels, abbreviated dB.

D.A.S. ST-218

According to studies, the threshold of pain for the human ear is 130dB. Many speaker manufacturers do not state an SPL for a given speaker, however it is a very important factor. Any decent manufacturer will have an SPL rating displayed in either the speaker manual, or in their catalog of speakers.

Wattage vs. SPL

There is a myth, which I believed for many years, along with many other DJs and sound managers, which states: "The more wattage a speaker has, the louder it can go." Wrong! Do not be fooled by someone who tells you that a speaker has *X* number of watts, and therefore is loud. In general, the more wattage a speaker has, the more powerful it is. This usually means it can be pushed louder and harder, depending on the overall configuration of speakers you are using and the amplification you are employing. But do not assume that because a speaker handles X wattage, that means the speaker is loud. If you want to know how loud the speaker can go, look at the SPL rating (which is linked to a speaker's *efficiency*).

Protect me!

Speaker protection is a bare essential when buying speakers. Speaker protection consists of basic internal crossovers and more importantly, network protection schemes.

Crossovers come in any decent speaker enclosure. A crossover is an electronic device, which splits the audio frequencies into separate paths. The high frequencies are redirected to the horn and tweeters, while the low frequencies are routed to the woofers. There are two different types of crossovers: passive and active. A passive crossover is built into the speaker itself, usually clamped to the inside of the cabinet on the back wall. An active crossover (sometimes referred to as a "processor") is used externally, especially when integrating subwoofers with main speakers. In this setup, the low frequencies are rolled off into the subwoofer cabinets, while the highs and mids go to the main speaker cabinets.

BAG END AF1A-C

Crossover units, whether passive or active, provide a very basic level of protection. Imagine high frequencies being produced from a woofer! These high frequencies can damage the woofers, which are specialized for bass. Not only do crossovers protect the speakers, but they also guarantee clean replication of the music. A system used with a crossover is much better and clearer sounding than a system without a crossover.

Protection networks are circuits or components internally braced in the speaker that protect the drivers. There are many methods of protection currently available for speakers but the most common form uses a special light bulb (no, not like the ones you use at home) to guard the drivers against damage.

When an excessive signal is passed into the speaker, such as a dropped microphone or a spike in the music, it is absorbed by the light bulb, which then blows instead of

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Tricks of the Trade

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the speakers. Many speaker companies use this method, but each has its own name for the mechanism. JBL calls it "SonicGuard Protection," while Yorkville names it "CTL" (Current-To-Light), and Cerwin Vega calls it "PTC," etc.

Time to buy: purchasing tips

Research and observe. Read up further on sound system basics (your local music shop or bookstore should have a number of good titles) and look through speaker catalogs from various manufacturers. Check out firsthand the differences between speakers, their characteristics and their pros and cons.

For example, I was recently stuck deciding between two speakers. One of them had the capability to handle 1000 watts, with a maximum SPL of 133dB. This cabinet was slim and lightweight and did not look too impressive due to its size, but it was loud (hence, the SPL). The second speaker had an impressive 1500 watts power-handling, with a maximum SPL of 131. It was much more massive than the other, which resulted in better bass response. Both were great speakers, however I had to weigh out which would best fit my needs. Aside from other pros and cons, the first speaker was louder than the second speaker by about 20-30%, while the second speaker had better bass response. My personal taste being more bass and an impressive look, I chose the latter.

EAW JF60

Know ahead of time what you need to look for, such as the three topics discussed in this article. Don't let the salesperson give you useless information that's not pertinent to your decision. Watch out for incorrect information. Knowing your speakers before you go to buy them will provide you with more confidence. Make sure you get a full specification sheet or informational package about the speakers. In other words, get it in writing so you know that what you're paying for is what you want.

When shopping for speakers, make sure you hear them first before you jump to any conclusions. Don't let your eyes deceive you: rely on your ears. Listen to the articulate highs, while at the same time listening for the low bass line. It's always best to bring a personal favorite CD to test on the speakers. It's easier to hear what you need to hear when you are listening to a song you know and enjoy than when they pop in one of their CDs. Also make sure you hear various speaker types and brands in different stores, so that you get an idea of how they sound under a variety of circumstances.

And finally, don't wear out your ears! If you subject yourself to too much sound all at once, your ears will be fatigued and you will not get an accurate idea of what the speakers sound like. Allow yourself the freedom to check out speakers on different days. The bottom line? Take your time, relax, and enjoy the process. •

What to look for

Understanding these elements gives you true confidence in your gear, and provides the assurance that your gigs will go smoothly. They work together to make a good speaker. They are:

1. Speaker wattage
2. SPL (efficiency)
3. Speaker protection

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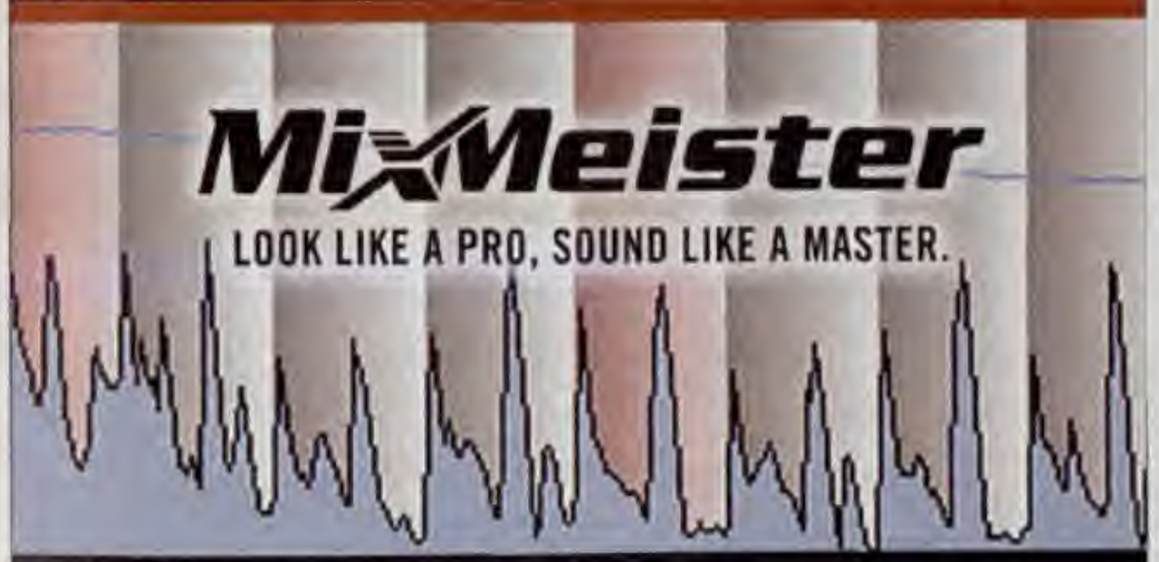

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e-BEAT

Digital DJ Technology On the Table

...if you are into remixing and creative remix performance and thus hopelessly addicted to the use of these tasty bits of captured sound...

By Dan Walsh

DJ software moves forward on wheels of steel

Earlier this year, American Audio debuted a system called Digi Pro which lets you use a turntable to control tracks on a CD player (see Mobile Beat #71, January 2002, page 22). Now Stanton Magnetics has introduced a software-based system to give you turntable control over the digital tracks on your laptop, such as .wav or MP3 files. It's called Final Scratch, and for many turntablists who have been holding out against the digital revolution, it may finally signal their surrender.

Stanton boasts that the software allows you to cut, spin, scratch, and even needle drop MP3s and other audio files without adding an extra controller. What is needed, along with your traditional turntable/mixer set up, is the software, a laptop computer with a 500 MHz or faster processor and two specially encoded records. These are all included in the Final Scratch package, as well as connecting cables, a pair of Stanton 890SA cartridges, and an FSIO. This last item is an In/Out box that eliminates the need to have two soundcards installed on your computer.

Using Final Scratch involves simply clicking to change audio files instead of changing actual records. You then cue and play as normal. Using any standard turntables and standard cartridges, Final Scratch will work with any 2-channel mixer that has phono/line inputs. This software just might make you think twice about lugging those record crates to your next gig.

Summary of Final Scratch computer requirements: Intel compatible CPU - 500 MHz or faster; 128 MB RAM, IDE hard disk; 2.5 GB or more hard disk space (500 MB for operating system, approximately 2GB for 200 seven-minute songs); USB Port; and CD ROM player, boot enabled. Check out www.stantonmagnetics.com for further details.

At the winter NAMM show, a company that you may not recognize at first glance demonstrated a similar software/vinyl system. ESI is the newly shortened moniker for Ego Systems Inc., a company already well known in the digital audio world for its audio interfaces, sound cards and related technology. ESI's new foray into the DJ world is named D-Vinyl 2020, and uses turntables as controllers for a software application with the following features: direct MP3 encoding; real-time cueing and scratching; speed and pitch control; and "instantaneous reverse" directional control.

This package also adds some audio effects to help you get creative, such as flanging, reverb, a frequency generator, and "chop device." A three-mode beat counter is also included, which supports auto-beat detection, manual entry or pre-

count data entry. Look for more information soon at the company's Web site, www.esi-pro.com.

DJ-style grooves are nothing new to the digital recording software that can now be found everywhere from my basement to the biggest studios. A new software plug-in for this type of environment has been released by Spectrasonics. This "virtual instrument," Stylus, is described as a "vinyl groove module." The software integrates a core containing thousands of groove elements, loops and samples with a user-friendly graphic interface. It is at home in recording environments such as ProTools, MOTU Digital Performer, Cubase VST and others.

Just about every genre of remix-oriented music is represented in the Stylus groove library, from trip hop to urban neo-soul. You can take the grooves, alter pitch, tempo and feel, or create your own using the onboard samples and loops. Go to www.spectrasonics.net for more on this powerful plug-in.

Speaking of samples, if you are into remixing and creative remix performance and thus hopelessly addicted to the use of these tasty bits of captured sound, another new software package will be

of interest to you. Translator™, from Chicken Systems (www.chickensys.com/translator) will allow you to move your samples between different formats without resampling—something that was not directly possible in the past. Translator looks at all possible parameters, including keymaps, tuning, looping, envelopes, modulators and velocity cross-switiching. See the Chicken Systems Web site for a list of supported formats. You can also use Translator to edit, back up, and catalog your samples, as well as transmit them via the Internet.

Finally, for those of us who want powerful digital audio recording and editing but who don't have deep pockets, Syntrillium Software has unveiled Cool Edit Pro 2.0, the latest version of the popular and cost-effective multitrack recording application. Featuring 128 tracks, a powerful wave editor, over 40 DSP effects, 32-bit processing, mastering and analysis tools, and audio restoration features, 2.0 is poised to make quite a splash. New to this version are real-time effects/track EQ as well as loop-based song creation.

For an added level of recording comfort, Syntrillium is also releasing Red Rover, an audio software remote control, which puts the Cool Edit's audio controls at your fingertips. Go to www.cooledit.com for more info. ●

FINALSCRATCH
Pro1
DJ B-Side amazed onlookers with his demonstrations of Final Scratch, Stanton Magnetics' software/vinyl package which makes your MP3 tracks scratchable.

e-BEAT

When You Have a Need for Speed

By Reid Goldsborough

Is the quest for faster bytes just giga-gluttony?

Speed has played a key role with computers since the inception of the digital age in the 1940s. The very raison d'être of electronic machines is their ability to carry out computational procedures faster than humans. But speed is not always what it's cracked up to be. On the other hand, speed is sometimes given short shift. Understanding the differences can help you make smart PC buying decisions and smart Web site design decisions.

Seeing double

The central processing units of today's run-of-the-mill personal computers are faster than those of multimillion-dollar mainframe computers that were leading us into the future in the 1960s and 1970s. PCs today are ten times more powerful than they were just five years ago.

This mind-boggling increase in processing speed was predicted and codified in 1965 by Gordon Moore, future co-founder of Intel. He said that the number of transistors per square inch on integrated circuits had been doubling and would continue to double every year. Though this doubling would later slow from every year to every 18 months, the increase in capacity has continued and has become emblematic of the personal computer revolution.

To those involved with personal computers, this is heady stuff, and it has led to an infatuation, even an obsession, with speed. It taps into the Western notion of progress, of ever-increasing efficiency, output, and standards of living. The infatuation is misguided. "Speed is an artificial need," says Rob Enderle, an analyst for the Giga Information Group, a market research firm in Santa Clara, Calif. "It's analogous to cars with big engines. Bigger is not always better. Neither is faster."

There's a countervailing notion here, more Eastern in nature, of appropriate technology. In practical terms, very few people today need the very fastest PCs; those that run the new Intel Pentium 4 2.0 GHz CPUs or the equivalent chips from AMD or Motorola.

Speed to fit the need

For common tasks such as word processing, spreadsheets, business graphics, Web surfing, and e-mail, slower and less expensive central processing units are more than adequate. On the other hand, if you're engaged in CPU-intensive tasks such as high-end image editing, video editing, digitizing music, or computer-aided design, the high end can be cost-effective.

If you're engaged in CPU-intensive tasks such as high-end image editing, video editing, digitizing music, or computer-aided design, the high end can be cost-effective

Other factors besides cost-effectiveness, however, can enter a buying decision. A high even number such 2.0 GHz, or 2 billion cycles per second, is psychologically compelling in the same way as a .400 batting average or a Dow of 10,000. Still, on the whole, the importance of CPU speed is overrated—the single most overrated aspect of personal computing today.

Speed reading

The single most underrated speed element today is the time it takes Web pages to load. Sure, it's widely known that a high-speed cable or DSL modem can dramatically improve the quality of your surfing experience. In fact, the biggest PC speed bottleneck for the past several years hasn't been CPU speed but modem speed, a bottleneck that won't disappear until high-speed Internet access becomes universally available.

What's not as widely known is that even with high-speed access, slow-loading Web pages can still be a problem. The Web won't be truly efficient until browsing from one page to the next is as speedy as browsing pages in a newspaper or magazine.

A recent study by market research firm Jupiter Media Metrix underscores the importance of fast-loading Web pages. The study found that 40 percent of surfers will visit a site more often if its pages load faster, while only 20 percent are interested in multimedia or rich media features, which load much slower than text and simple graphics. Some Web page designers look at flashy technologies such as Shockwave as ways to make their sites look hip and cutting edge. Yet many Web page visitors consider these technologies cloying eye candy that just slows them down. This is the age of TiVo and microwave ovens. People don't want to wait to get what they want. If you force them to cool their heels at your Web site, gratification elsewhere is just a click away.

That's why the best Web sites are simple, and why simple Web sites are more likely to be around in the future. "On the Web," says Jakob Nielsen, author of the new book, *Homepage Usability: 50 Websites Deconstructed*, "you have design Darwinism—survival of the easiest."

The theme here is technology for people, not for technology. ●

Reid Goldsborough is a syndicated columnist and author of the book *Straight Talk About the Information Superhighway*. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

Diverse Perspectives On Service

So Cal DJ finds multiple professional personas suit him just fine

By Tony Barthel

There is a certain mystique to having the "inside" track, or being "in the know." James Bond movies have been popular for 30 years, as we all have vicariously enjoyed the adventures and antics of the world's favorite secret agent. While not as exciting as international espionage, imagine being a DJ on the inside track at a banquet facility and knowing what goes on behind the swinging doors.

Scott Yoffe, owner of Entertainment Express in Claremont, California is just such an individual. In addition to his seven-system DJ company, he is also Director of Catering at the Padua Hills Theater, an historic facility that hosts 100 to 120 events per year. How does one make the transition from DJ to catering professional?

"I was doing a lot of parties up here," says Yoffe, "and the owners liked how I listened to the guests and followed their wishes." About 18 months ago they approached the DJ company owner with the idea of jumping aboard their ship. The idea didn't really progress, and Yoffe wasn't sure if he was interested. After all, he was still building his DJ business at the time. But he did offer to keep a dedicated sound system at the historic site.

Jumping in

Things remained as they were until June 2001, when the owners invited Yoffe to their house. In typical California style, they all got into the Jacuzzi and discussed the possibility of him running their business over a bottle of wine.

"I knew nothing about running a catering business but I knew how to sell," Yoffe explains. Shortly after the "formal meeting," Yoffe moved his desk and other office furnishings into the facility and took over the position of Director of Catering.

"Trial by fire" is the best way to describe his jump into the catering profession. "There are so many little details," he says. Ordering food, linens, dealing with employee schedules, meeting with clients and tracking the details of their events are all now part of his daily routine. Concurrently, he is working to ensure the success of his own DJ company.

What are the disadvantages? "There are no more slow times. If I'm slow in the DJ business I have a lot of work up here." What are the advantages? "Some vendors who wouldn't give me the time of day are now trying to get on my good side."

One of the things Yoffe had concerns about was how other

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So Cal DJ finds multiple professional personas suit him just fine

facilities would treat him as a DJ, in light of him suddenly becoming the competition. Surprisingly, his new position has helped him forge alliances with other facilities in the area. "They know that if I'm booked up here, I can refer business to them."

Yoffe sites a recent incident where his facility couldn't handle the 280 guests at a particular function, so he sent them to a newfound friend of his. The couple originally hadn't even considered the other facility. The booking sealed Yoffe's professional relationship with the other event site and created a win-win situation for everyone involved.

From enforcement to entertainment

Trial by fire is something that Yoffe is used to. He started in the DJ business as a roadie for a company he now competes with. At one occasion, he was asked to set-up a sound system for a wedding so the entertainer could just walk in and start the show. The DJ never showed up. Rather than just blow off the event, he thought to himself, "If I were a bride and groom, what would I want?" After consulting with them about their significant songs, he ran the show by the seat of his pants. "Another couple came up afterwards and booked me on the spot." Not a bad start!

Within a year the then-police officer took out a small business loan and was on his way. For some time, he ran his DJ business and served the public in law enforcement at the same time. He found that doing DARE events (Drug Abuse Resistance Education) got him attention, as he would sing karaoke in uniform.

Notoriety also came by way of a local newspaper, which ran a full-page article on him as peace officer by day, DJ by night. "That full-page article tripled my business," says Yoffe. Since he was involved with DARE, local schools were quick to book him. Community groups holding a variety of celebrations also liked the positive message. While he is now retired from police work, he may still give you a ticket for parking on the dance floor.

DJ entrepreneur Scott Yoffe has found that making the jump to Director of Catering has been beneficial, teaching him the inside information that banquet professionals know. At the same time, it has given him an extra level of insight into how brides and grooms see the event planning process. ●

Frank Luppino Jr.

During the summer of 1989, a little over a year before the first issue of Mobile Beat went to press, I took the concept of a magazine for Mobile DJs to the ultimate test market: NAMM. It was a summer show, held at that time in Chicago. As I bounced from booth to booth looking for feedback from virtually anyone who was willing to listen, I soon discovered that launching an advertising-supported magazine for Mobile DJs was not going to be an easy sell. While many of the potential advertisers liked the editorial concept, the overall consensus was that I would never get the support needed. One major manufacturer even advised, "Don't quit your day job." It was pretty discouraging. That was, until I ran into Frank Luppino Jr. In the midst of all the negative suggestions, Frank restored my confidence and sense of purpose. We chatted at length, during which time he passed along some very helpful ideas from his own publishing background, topped off with precious "insider" tips on how to better approach the people whose support I desperately needed. It was, without a doubt,rable and encouraging event of the pre-development stage of Mobile Beat.

Mobile Beat DJ ALL-Stars: Special Edition

And I have never forgotten it. In the years since, we have stayed in touch. Frank knows I'm always willing to listen whenever he has anything to offer. It's a pleasure to know him. I consider him to be the Godfather of Mobile Beat and, as such, it has always been my intent to give him a much-deserved profile in our publication as a thank you. Being that we're far from alone in our respect and admiration for Frank, our friends at MMR (Musical Merchandise Review) beat us to the punch, so through their courtesy, it's our pleasure to introduce you to Frank Luppino Jr.

—Robert A. Lindquist, Publisher

Making It Happen

55-year industry veteran marks his 80th birthday

Growing up in Watkins Glen, N.Y. during the Great Depression, Frank Luppino Jr. dreamed of becoming a railroad engineer. Times were tough, and young Frank spent hours at the railroad tracks thinking about his future and waiting for coal-burning trains to pass by, so he could pick up their spillage to heat his family's home.

His engineering dream got "de-railed" after the man who serviced the jukebox at the ice cream parlor where Frank worked after school gave him a few records. Listening to greats like Hoagy Carmichael sparked what would become a lifelong passion for music and piano-playing—and a new career ambition. After serving in the Naval Air Transports during World War II, the music-loving Luppino took a job with Billboard magazine.

The railroad industry's loss, as they say, has been the music industry's gain. The president-founder of Marketing Insights Inc., a Chicago-based marketing firm that represents American DJ, Grundorf, Cerwin-Vega and other suppliers, Luppino has been a highly visible force in the world of music-related publications and merchandise for more than 55 years. It's incredible to those who know him that this energetic, youthful-looking industry veteran—nicknamed "Hoagy" after his idol—has just celebrated his 80th birthday.

Luppino's involvement in the music industry represents more than the story of one man's professional life. Always at the forefront of cutting-edge developments, his experiences reflect the many changes that have transpired in the industry since he started out as a copy boy at Billboard after

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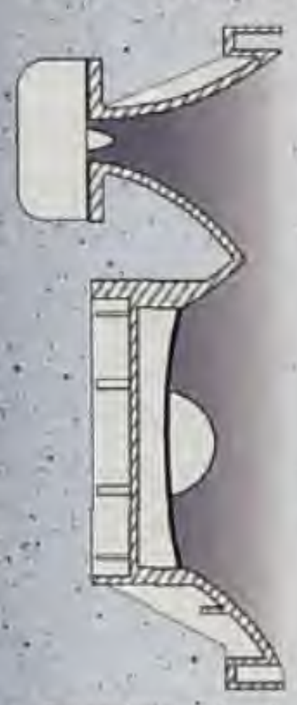

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the war. It's rather fitting that one of his favorite sayings is, "The only thing constant is change," because he's seen plenty of it.

Spending more than two decades at Billboard, and rising to the position of associate publisher, Luppino helped guide the influential music publication through the transition from the big band/jazz era to rock 'n' roll. Back in the early days, he recalls, he even covered the carnival, gaming, and entertainment industries for Billboard. During his extensive worldwide travels for the magazine, Luppino met numerous music legends, from Duke Ellington to Tony Bennett, many of whom he developed lasting friendships with.

Luppino's wealth of music knowledge and jukebox background eventually led to a position with The Seeburg Corp., one of the world's largest jukebox manufacturers. Then in 1969, he had the opportunity to use his combined jukebox, vending, and publishing expertise to become a senior editor for American Automatic Merchandise, the leading vending industry publication.

More than being in the right place at the right time, Luppino is one of those individuals who has a knack for making an impact on events around him. Somehow, wherever he is at any given time turns out to be the "right" place. Another of his favorite sayings is that there are three types of people in the world: "Those who make it happen. Those who watch it happen. And those who say, 'What happened?'" Frank Luppino Jr. clearly falls into the first category.

Consider when, back in the '60s, the never-married Luppino went on a business trip to Denmark for Billboard. Past the age of 40 and regarded by all as a confirmed bachelor, he proposed to his attractive Danish interpreter after three days. Frank and Bjorg were wedded just three months later and have remained happily married for 38 years. Their union has produced two children, Frank III and Lisa, and four grandchildren, Emily, Anthony, Amy, and Kristen.

This make-it-happen spirit served Luppino well in 1980, when he drew on his management and multi-industry experience to launch Marketing Insights, which today covers 13 Midwestern states. Devoting itself to audio and lighting products for DJs, nightclubs, bowling centers, and roller rinks, the Chicago firm was one of the first marketing companies to focus on this rising segment of the market. Once again, Luppino was at the start of a new era in the industry.

"Frank Luppino has been representing our products since 1986, a time during which our business has seen enormous growth," said Scott Davies, general manager of American DJ. "Frank has made an invaluable contribution to this growth. He had the vision, talent, and imagination to make it happen."

One of the biggest changes Luppino has seen in the industry is in communications technology. Back in 1980, he recalls, a rep would go out and make sales calls, then return home at night and collect messages from his answering machine (itself a relatively newfangled invention back then). Today's world of cell phones, pagers, and instant messaging makes for a much faster-paced industry.

Another big development is the accelerating rate of change in product technology. Back in the '80s, a good DJ turntable or special effects lighting model might have a shelf life of two or three years. Today, innovations in areas like intelligent lighting and digital DJ scratching systems are occurring almost monthly, says Luppino. This makes one of his credos—"Learn all aspects of the products you market"—more important than ever.

One of Luppino's proudest moments was when he was joined in the business by his son, Frank III in 1987. Together, father and son continue to guide Marketing Insights into the 21st century. "My dad will never retire," says Frank III.

Coming of age during the Depression had a lasting effect on his father, notes the younger Luppino. "My father feels that it is hard for younger people to relate to the way things were when he started out. He is a true hero to his family and this industry. For years, my sister and I wanted our father to be proud of us—now that we both are in our fourth decade of life, it's time we tell Hoagy we're proud of him."

At 80, Frank Luppino Jr. certainly has a lot to be proud of, but does he ever regret not becoming a railroad engineer? His son doubts it. "A few years ago, my dad took a three-day train trip from Los Angeles to Chicago," says Frank III. "When he got home, he said, 'I'll never do that again.' So maybe it's a good thing that dream didn't come true." ●

Gettin' Funky 'til the sun comes Up

By Dave Kreiner

As we get a glimpse of spring break on the horizon here are some smokin' remixes that will keep the yearly party of decadence in full gear. These high-energy, mega-BPM remixes may even kick the wild rite of spring into dance floor overdrive!

Pro Mix Dance #8 brings this series back in a big way. Getting the remix party started right is the huge radio, MTV, and clubland hit, "Get The Party Started" from Pink, at a funky fun 129 BPM. Starting off with a 32-beat intro that samples Tone Loc's "Wild
Thing" drum riff, it's the best cut on this set, right off the bat. Super clean production and strong drumbeats make this remix swing. Next up is "Son Of A Gun" from Janet, at 104 BPM. Clean Busta-style beats get it going, with "Sorry Miss Jackson" vocal samples from Outkast thrown in for fun. Speaking of samples, the Carly Simon sample is all over the place on this remix. Lots of holes in the mix leave this one wide open for your own samples and drop ins.

DJ Encore's "I See Right Through To You" is remixed here at a blazing 140 BPM. This type of pop/trance is really welcome among all the hip hop that is out right now. This largely instrumental song is very strong, with heavy Euro beats. Engelina's vocals are clean and propel this song during the chorus. "Ain't It Funny" from Jennifer Lopez is given a pseudo-Latin house treatment (126 BPM). This version is good for late night sets.

"I'm A Slave 4 U" from Britney Spears is receives an almost Vanity-like "nasty girl" 110 beats-per-minute. This song has huge "chick appeal" and is a great starter for early sets, or for real late night sleaze sets after 3 AM. Another late night burner is a mostly club hit from Sylver called "Turn The Tide," at 138 BPM. This largely instrumental song has all the synth and Euro drumbeats you need to drive the dance floor. "Whenever, Wherever" from Shakira clocks in at a sexy 108 BPM. Coming off her first English language album, it has a very tropical feeling hit that works well with No Doubt's "Hey Baby" (sped up). "Turn Off The Light" by Nelly Furtado is remixed here at a brutal 140 BPM that is only for real dance floor junkies. I like the slower, sexier radio version, but this remix really works! Keeping with the high beats-per-minute trend is "Forever" from Dee Dee at 144. Starting off with an Alice DJ "Better Off Alone"-style synth line, this is a very clubby Euro smash. The main synth line and the female vocal are the basis for a great dance song.

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Closing out the set is "America The Beautiful" from Pepe at 141 BPM. This song uses the anthem "America The Beautiful" as a trance synth line intro and utilizes soundbites from different American speeches and presidents. This is a very unique use of a patriotic song. I commend Darin Taoka for a thoughtful remix! There is a "hidden track" at the end of the CD that is a complete instrumental of "America The Beautiful."

The latest remix collection from **Ultimix** is **#87** and it contains almost all high-BPM remixes. It starts off with its only song under 120 BPM, "Whenever, Wherever" from Shakira, at 108 BPM. Co-written and co-produced by Gloria Estefan this is an undisputed pop radio hit. Dave Jackson added a stronger snare drum sound to make the track a little funkier. Done in a club vein (128 BPM) is "Ain't It Funny" from J Lo. Stacy Mier, the remixer on this track, used the "Almighty Club Mix" to create a harder club edit. Nelly Furtado's "Turn Off The Light" is also here, sped up to 136 clubby beats-per-minute.The remixer time-compressed the track down for a more workable, less nervous and much smoother sounding beat.

Another funky-break hit comes from The Wise Guys with "Ohh La La." After their huge summer hit "Start the Commotion," this is another funky fresh party anthem at a very bouncy 130 beats. This is a great dance song and is especially useful as contest music. Keeping the beats raging is "I See Right Through To You" from DJ Encore, featuring Engelina, at 140 BPM. Remixer Jim Thias removed the floor-killing drops and keeps the filtery track moving along. This is a super clean remix and is one of the best on this set.

Super producer Nile Rogers put together a new version of an old favorite he wrote for Sister Sledge as a benefit for the victims of 9/11. "We Are Family" is a club reworking of this song (129 BPM) with artists such as Amber and Luther Vandross lending their voices to the cause. Closing out the set is a smoking "Michael Jackson Flashback Medley" that lasts 18:42 at 119 to 139 BPM. After playing with several quick samples of all the songs, the "Billie Jean" beat starts and the mix and keeps it going. Put this one on for fun, run outside and smoke 'em if you got 'em while the crowd goes wild!

The latest from **Hot Tracks** is volume **20.8**. Starting it up with 3 non-stop medleys is Marky D and Kevin Kay's "Pop Goes 2001 Megamix" (84-110 BPM, 11:54), and then Robert Farrell's "2001 Road Trip" (128-140 BPM, 16:05), with a funny comedic sampled beginning) and higher BPM. A third megamix is Dancin' In A Hot Tracks Wonderland (90-150 BPM, 8:30) which combines a bunch of Christmas songs. Save this one for next Christmas. Megamixes are very popular right now and here are three on one set!

Willa Ford's "Did Ya' Understand That?" is here with Part 1 at 95 BPM. It works well with Destiny's Child songs. Part 2, which is a fast club version (140 BPM) is good for late night sets. Next up is Jennifer Lopez' "Ain't It Funny," Part 1 at 99.8 BPM and Part 2 at 128 BPM. Both versions are very usable and well mixed. "Hey Baby" from No Doubt, featuring Bounty Killer, kicks off with some Missy Elliot-style beats and cruises on at 93.6 BPM. It's the best mix on the set, with super clean beats and a great remix job. Playing this version will make you look really good! Shakira's

"Whenever, Wherever" is given a more funk feel (107.5 BPM) on this sultry version. Some filtering and extra drumbeats keep the mix going strong. MSM's "I'm The Only One," at 130 BPM, closes out the set with a very strong club remix. It's a Euro/trance stomper that will make 'em sweat!

You want more megamixes? The latest from **X-Mix**, **Essential Megamixes #9** is done by various remixers and features a very fine set of five extended, non-stop urban/hip hop urban song combos that can make any party rock.

The first mix is DJ Domingo's "Urban Express Megamix, Part 2," a 14:45 medley including "I'm Real" (Jennifer Lopez/Ja Rule), "U Remind Me" (Usher), "Bad Boy For Life" (P. Diddy), "Let Me Blow Your Mind" (Eve / Gwen Stephani), and more.

Megamix number two is DJ Serg's "Urban X 2001 Megamix," which features a 16:07 medley of "Ugly" (Bubba Sparxxx), "Get Ur Freak On" (Remix) (Missy Elliott / Nelly Furtado), "Family Affair" (Mary J Blige), "Oichee Walla" (Remix) (QB's Finest), "Dance With Me" (Remix) and "Peaches & Cream" (both by 112).

Up third is "The Old School Hip-Hop Megamix, Part 1" (13:07), featuring the classics "Mama Said Knock You Out" (LL Cool J), "Time 4 Sum Aksion" (Redman) "How I Could Just Kill A Man" (Cypress Hill), and "Uptown Anthem" (Naughty By Nature).

Batting clean-up is "The Old School Hip-Hop Megamix, Part 2," (12:57), which offers more tracks from the elders, including "Check Yo Self" (Ice Cube/Das EFX), "Choice Is Yours" (Black Sheep), "Scenario" (A Tribe Called Quest), and "Walk This Way" (Run DMC/Aerosmith).

Rounding out the collection is "Dancehall Devastation, Part 5," which features 12:35 of killer dancehall hits like "Action Terror" (Fabulous), "Shy Guy" (Diana King), "No Guns, No Murder" (Ray Von), "Tour" (Capleton), and others. This set of megamixes will also make you look really good, especially if you can't mix to save your life!

All the remixes reviewed above are available from The Source DJ Music Supply. Call 800-775-3472 for a free catalog, e-mail thesourcedj@earthlink.com or surf over to thesourceformusic.com. Sound bites of the tracks are available to check out at the Web site.

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Pro Mix Dance #8

Get The Party Started	PINK	129
Son Of A Gun	JANET	104
I See Right Through To You	DJ ENCORE	140
Ain't It Funny	JENNIFER LOPEZ	126
I'm A Slave 4 U	BRITNEY SPEARS	110
Turn The Tide	SYLVER	138
Whenever, Wherever	SHAKIRA	108
Turn Off The Light	NELLY FURTADO	140
Forever	DEE DEE	144
America The Beautiful	PEPE	141
(Hidden Track - America The Beautiful)		

Ultimix #87

Whenever, Wherever	SHAKIRA	108
Ain't It Funny	JENNIFER LOPEZ	128
Turn Off The Light	NELLY FURTADO	136
Ohh La La	THE WISE GUYS	130
I See Right Through To You	DJ ENCORE featuring ENGELINA	140
We Are Family	VARIOUS ARTISTS	129
Michael Jackson Flashback Medley		119-139

Hot Tracks 20.8

Did Ya' Understand That? (Part 1)	WILLA FORD	95
Did Ya' Understand That? (Part 2)	WILLA FORD	140
Ain't It Funny (Part 1)	JENNIFER LOPEZ	99.8
Ain't It Funny (Part 2)	JENNIFER LOPEZ	128
Hey Baby	NO DOUBT FEATURING BOUNTY KILLER	93.6
Whenever, Wherever	SHAKIRA	107.5
I'm The Only One	MSM	130
Pop Goes 2001 Megamix (11:54)	VARIOUS ARTISTS	84-110
Robert Farrell's 2001 Road Trip (16:05)	VARIOUS ARTISTS	128-140
Dancin' In A Hot Tracks Wonderland (8:30)	VARIOUS ARTISTS	90-150

X-Mix Essential Megamixes #9

1. DJ Domingo's Urban Express Megamix Part 2 - 14:45 - 86-96 BPM

I'm Real	JENNIFER LOPEZ / JA RULE
Bad Boy for Life	P. DIDDY
Let Me Blow Your Mind	EVE / GWEN STEPHANI
1 Minute Man	MISSY ELLIOTT
U Remind Me	USHER

2. DJ Serg's Urban X 2001 Megamix - 16:07 - 90-102 BPM

Ugly	BUBBA SPARXXX
Get Ur Freak On (Remix)	MISSY ELLIOTT / NELLY FURTADO
Family Affair	MARY J BLIGE
Oichee Walla (Remix)	QB'S FINEST
Dance With Me (Remix)	112
Peaches & Cream	112

3. The Old School Hip-Hop Megamix Part 1 - 13:07 - 130 BPM

Mama Said Knock You Out	LL COOL J
Time 4 Sum Aksion	*REDMAN*
How I Could Just Kill A Man	CYPRESS HILL
Uptown Anthem	NAUGHTY BY NATURE

These high-energy, mega-BPM remixes may even kick the wild rite of spring into dance floor overdrive!

4. The Old School Hip-Hop Megamix Part 2 - 12:57 - 102-105 BPM

Check Yo Self	ICE CUBE / DAS EFX
Choice Is Yours	BLACK SHEEP
Scenario	A TRIBE CALLED QUEST
Walk This Way	RUN DMC / AEROSMITH

5. Dancehall Devastation Part 5 - 12:35 - 93-98 BPM

Action Terror	FABULOUS
Shy Guy	DIANA KING
No Guns, No Murder	RAY VON
Tour	CAPLETON
Pretty	RAY VON
Rich Girl	RAY VON

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Secrets of a Networking Guru

By Keith Hatschek

All play and no work gets you nowhere

Regardless what your ultimate career goals may be, conventional wisdom states that you must get to know the movers and shakers in your industry to advance your career. Hanging out, schmoozing or networking, or whatever name you give it, represents the most important tactic you can use to develop key industry contacts. Starting today and continuing for your entire career in the entertainment industry, commit yourself to spending a portion of each day building and nurturing your network.

It's only through networking that you can uncover "hidden" opportunities. You have to consciously work to maintain and build your network. I recommend investing two hours a week on network development. That's only fifteen minutes each day.

Like other aspects of career development, networking is work. If you don't hustle and sweat while you are building and maintaining your network, you won't achieve the necessary results to get ahead. The choice is yours. Net-"work," or sit back and hope that dream gig falls into your lap. (Fat chance!)

Get yourself connected

Create your network - On a blank sheet of paper, jot down the following six categories: DJs, teachers, family members, friends, co-workers, and trade associations. Now see if you can come up with at least 4 entries in each category. This list is the start of your own professional network.

Widen your network - Make phone calls. Attend industry meetings, seminars, trade shows, and events whenever possible to multiply your contacts with people in the business. Remember to bring your business cards.

Keep in touch - Correspondence is an important part of network maintenance. Today, you can use e-mail and the Internet to communicate with contacts, keep up with industry events, follow trends in performance, find educational opportunities and identify other career-building activities.

These activities help you widen your professional network. Each time you make a new network "connection," you've added another resource to your database. You've got another person who knows you—and whom you know. Your range of possibilities just increased. That's how successful networking in the entertainment business is done, day in and day out by networking gurus. With a steady investment of time, effort, and follow-up, pretty soon you'll be a networking guru too.

Give and get

Networking is not a one-way enterprise. To be successful, you've got to "give" when you "get." Be an information sponge. One great way to do this is to get involved with charity events.

Take, for example, the TJ Martell Foundation, which was founded by members of the recording industry. The foundation has been very active for 25 years, raising funds for leukemia, cancer, and AIDS research. They regularly host charity events in L.A. and New York. Find out when and where these and other events are being held and volunteer at a few of them.

Pick up a copy of *Billboard* and find the "Good Works" listing. Each week, you'll see a number of charity concerts, celebrity auctions, and tennis or golf tournaments, all offering excellent opportunities for you, the savvy network builder, to get out and start adding to your network. With the investment of a few minutes' research, a few phone calls, and perhaps a brief personal interview, you can be working with and helping out industry pros on a charitable event.

Keith Hatschek is the founder the public relations and marketing firm, Keith Hatschek & Associates and teaches Music Business at the University of the Pacific. He is also author of the book, How To Get a Job in the Music and Recording Industry, available online at www.berkleepress.com.

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NAMM Extra

Pioneer hosted a posh evening event to spotlight their latest advances: the CMX-3000 dual CDP and DJM-3000 DJ mixer. DJ Wizz Kid was on hand to put them through their paces.

NO it wasn't alien technology at the **Denon** booth (I think!), it was the new DN-D9000 dual CDP. Removable drives and the ability to play more than one section from the same track at the same time highlight this unit's big feature set.

Crown Audio showcased its XLS series amps at NAMM. "XLS series amplifiers are great for DJs and bands that need a rugged and dependable workhorse," says Bob Lichty, Crown's music industry marketing director.

NAMM 2002 international music market

Alongside their first tabletop CD player and other new hardware, **Stanton Magnetics** also debuted a unique effects controller, the DFX-1. Its trackball lets you control different effects and parameters=you'll have a ball!

Odyssey innovative designs put on a mind-expanding show, highlighting the new Stealth 150 HTI fixture, new case lines and the addition of their Odyssey Audio division.

Gerry Tschetter, director of music industry marketing for **JBL Professional** cranked up the company's new SoundFactor™ series of live sound reinforcement speakers. This new line offers JBL quality at a lower price point than ever before.

The State of Karaoke: Is It Time to Panic?

By Greg Tutwiler

candid talk about the industry's current condition

The combination of the sagging economy and the 9/11 tragedies has had far reaching effects in the karaoke world. It seems no one has been exempt from the fallout. I speak to KJs across the country weekly, and in almost every situation the news is the same. Anywhere from a 10% decline, to companies packing it up and calling it quits altogether for lack of business. Some industry watchers estimate that karaoke in pubs and clubs has dropped off as much as 35%. It has truly become survival of the fittest. Perseverance and patience are high on the list of necessary attributes for the KJ of 2002.

The good news is that you're not alone. Your karaoke brothers and sisters feel your pain. I caught up with friend and California karaoke veteran Michael Valentino for some insight into this national industry "bump in the road," as he calls it. Mike has spent most of his twelve-year karaoke career in Southern California. He has written over 600 karaoke articles, traveled the US and Canada seeking out unique karaoke clubs, and won several awards, including 1997 KJ of the year.

Where we stand

"When things start going downward, the first thing most clubs decide to get rid of is their entertainment," Mike says. "And karaoke is no exception. In my area alone, this has affected over forty shows. People are just not going out as much." The general mood has changed for a lot of people, and we as KJs have got to step up to the challenge and let our audiences know we are still there for them. In times like these, tension and stress are at elevated levels. People need a way to cope with their anxiety and frustration. Karaoke is still a wonderful way to relax and have fun.

Mike adds, "We also have to reassure club owners not to panic. If they will just hang in there with us and not start cutting back too quickly, it will all straighten itself out. If we have done our jobs at our shows then the club owners should be willing to hang with us."

Raise your value

Mike feels that if we are just considered a liability, then we haven't really bonded with our clubs. "We have got to remember we are business owners too, even if you only do one show a week. You have to make the club owners aware of your intentions. This show is not just a one-night stand. Your job is to make sure that the club owner knows you're working for him. You have to become an asset to him."

How do you do this? Sit down with the owner and find out where you stand with him. How is the night going? If you're working with an owner who truly cares about the success of his business, he'll be willing to look for solutions to keep his entertainment. After all, without it, most clubs will just close their doors. People go out to be entertained, not stare at the wallpaper.

It's time to add to your entertainment value. Ask yourself if there is anything you can do to increase your value as

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a KJ entertainer. Line up some giveaways, either from other area businesses or within the bar itself. Prizes like t-shirts, meals, drinks, CDs, hotel rooms, and getaway packages will perk up an audience's attention. Everybody likes to win stuff. "Use your imagination to make your show special," suggests Mike. "There are many ways to change the attitudes of club owners who are wondering what is going to happen in this time of indecision...KJs working with their clubs to show they are onboard can go along way in protecting their shows."

Cutting costs

Mike warns: "A lot of clubs are also asking KJs for cuts in their pay. We need to make money for our services too, of course, so if you find yourself faced with this situation, it needs to be negotiated on paper." If you don't have one already, this would be a good time to draw up a contract, so there is less chance the club owner will leave you out in the cold. If you have to take a cut to save your job, it's better than loosing it completely. But make sure you leave the door open to get back to the level of income you were getting when the economy recovers. "Shows in certain areas are dropping like flies with no notice from the club to the KJ, leaving some companies cut at the knees with nowhere to go. This has got to stop. Our goal over the last ten years has been to gain ground economically with our wages per show, not make less. If we let the small fifty dollar a night shows gain ground now, we'll set the industry so far back it may never recover." (Yes, there are jocks who are working for fifty dollars a night.)

KJs unite

Mike suggests that one way to protect the industry is to bring KJs together nationwide through some form of network or association. "In order to generate new business and be able to get paid what we're worth, we need to find a professional way to advertise and package karaoke to where it is thought of as a viable product. With all the forms of entertainment that we are up against in the job market today, karaoke is still one of the lowest paid jobs in the entertainment marketplace. Most other groups of entertainers, like DJs, have organized associations and put on trade shows in order to help maintain a steady up-flow in salaries and professionalism. Karaoke should do the same thing. If you consider every show that is out there today, we would have over 200,000 regular karaoke shows, not to mention the jobs we create in the clubs that keep people working. We have a lot more power than the entertainment business gives us credit for. I'd really like to see a global network of KJs and karaoke companies set up. It's time for us KJs to take ourselves seriously."

"As far as national contests go? Right now I'd say no," says Mike when asked about the potential for karaoke competitions. "With the economy and everyone feeling the effects of September 11th, this is not a good

Michael Valentino

time to mess with that. We need to feel good about ourselves again and contests always leave a feeling that angers most. And no one is ever happy with their outcomes."

The big sing-along

"We need to remember we are all in this together. There isn't just one karaoke company here—there are hundreds of thousands around the world. We don't have to stand on the street corner and beg anymore, but we do need to learn to stand up and be counted...If one company stands together with another, the power of numbers can equal a much better working environment. We are survivors. We give to the public a chance to sing and forget for a moment the tragedy that surrounds us, and we will be there for them because we know they need us."

"Karaoke is an industry to be proud of. It generates more revenue per capita across our land than people realize. From the bright lights of New York City, to the clubs in Japan, from the shores of Hawaii, to the coast of sunny California, from sea to shining sea, karaoke is here, in our bars, private parties, and even our schools. It's on television, radio, and in the media. It is the public's answer to wanting to have their fifteen minutes of fame any time they want, and we can give it to them, bigger and better than ever. We have to believe we can still do it." •

Greg Tutwiler is managing editor of Singer Magazine and has been in the karaoke industry for over ten years. Reach him with questions or comments at editor@singermagazine.com.

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A Tale of Two Locations

Get the whole story about multiple set-ups and prepare your battle plan before you step through the door

By Mark Johnson

Most events that a Mobile DJ performs for take place in a single location. Quite often it is the typical banquet facility with many tables for the guests, a dance floor and, of course, an area set aside for the DJ. Normally, all we have to worry about is arriving before the guests do to set up and test our equipment, making sure everything will be fine for our performance. But sometimes there are those occasions where the client requests that music be available for more than one room within the same facility.

Playing a prelude

A typical application for this kind of extra coverage is the cocktail hour that precedes the main reception. Many times the cocktail hour will not be in the main room, as it is more of a stand-up occasion instead of a sit-down occasion like the dinner.

Often the facility has movable walls that are suspended from the ceiling to divide the large room into smaller rooms for separate functions. If that were the case, then you would set up your primary DJ system in the main room for the larger party to follow. You may be able to wire a separate single speaker in the second room provided that you have enough cable and it's logistically possible. Most of the time you can get away with this additional speaker and with some creativity, thread the wire through the movable wall. Thus you can provide music despite not being present in the cocktail room.

Some facilities may not have their cocktail party in the room adjacent to the main room. In these cases, you may need to string the speaker cable along the walls and over doorways. You should try to avoid having the wire go across any walkways as you would need to fasten it more securely and it tends to look bad in a fancy facility.

The long and the short of it

While there are practical limitations to the total length of speaker cable that you can hook up to a power amp, the chances are good that you'll not be needing all 2 million of your watts in the second room, so any loss through the use of longer cables (200+ feet) may not be noticeable. As with all speaker cables, the lower the gauge the better. It's advisable that all speaker cables be a minimum of 16-gauge or smaller. (Wire gauge is roughly how many parallel pieces will fit within one inch. 16-gauge is 1/16" wide, 14-gauge is 1/14" wide and so forth.)

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If you are using 18-gauge lamp cord for your speaker cable, then you're walking on thin ice, as the lower resistance will add stress to your amplifier. If you are using a *long* 18-gauge speaker wire, then the potential for damage becomes greater.

If the distance is greater than 200 feet or the logistics of wiring from one room to the other is too difficult, then you could provide the second room with its own sound system. In this case, you could simply use one of your extra speakers, a small amp and a single CD player. Chances are good that you don't need to be a host in that room, rather you just need to provide some light jazz or other background music that is better than the house Muzak that will come from the ceiling.

Upstairs, downstairs

It's a good idea to address these concerns prior to showing up to the facility for the occasion. You may know that you're playing for the cocktail hour, but knowing the actual second location is what's most important. But the inevitable is bound to occur (Murphy's Law). One wedding that I booked had the adjacent room scheduled for the cocktail hour. This didn't inspire me to allow for any extra set-up time as, having played in that facility before, I knew where the cocktail hour *should* be. I even confirmed its location the day before.

I arrived and set up in the main room on the second floor with a single speaker going to the adjacent room for the cocktail party. I had tested everything and was ready to go. However, although I had asked the banquet manager about the two rooms, she hadn't advised me that, even though the next room was for a cocktail hour, it wasn't for *my* client's cocktail hour. Their cocktail hour had been moved to another cocktail room on the first floor.

The guests had already begun to arrive and populate the new cocktail room. The client didn't mind that the new room was used as long as her guests were having a good time. Meanwhile, I was in a panic as I entered that undesirable mode of having to set up with guests waiting. (Flashback to 7th grade with the broken film projector and the entire class laughing at me trying to fix it.) So I went out to my van to get another speaker, small amp and a CD player to quickly set up in the first floor room.

I had missed the first few minutes of the cocktail hour as I was waiting for everyone to come *upstairs* when it really was happening *downstairs*. I managed to shimmy through the crowded hallway with my speaker and again with the amp & CD player. After all, the client had paid extra for music during the cocktail hour and with that kind of motivation, I would do whatever it took to give her music. I wired everything and she really didn't know that the music was 10 minutes late. She was busy greeting her guests and enjoying a few cocktails herself. During this cocktail hour I still had to visit the original (now occupied) second floor cocktail room to remove my speaker and cable. Fortunately, it wasn't as populated as the first floor room so I was able to move my speaker and cable back into the eventual reception room. By the time the cocktail hour was over, I was ready for the bridal announcements and the regular wedding reception.

In the back of my mind was the fact that my somewhat portable system was sitting unattended in the first floor room. While this didn't distract me from my primary MC duties, after the announcements and first dances, I was able to put on a multi-song CD and excuse myself to retrieve my equipment. Having no time to return this system to my van (we never get the good parking spaces), I brought it into the main room to wait until the end of the party. The party finished properly and I returned everything to my van for the drive home.

The rest of the story

I asked myself, "What could I have done to prevent this confusion?" First, it doesn't hurt to ask very specific questions of the banquet manager. Had I not assumed that the adjacent cocktail room belonged to my client, I would not have set up there. I've been at many multi-room occasions and this was my first stumble of this kind. You can bet it will be the last.

Second, have enough spare equipment to handle any possible situation. Have a few 50- to 100-foot speaker cables with the proper adapters. Have a small CD player and amp and the proper RCA cables. Have an extra AC extension cord and a power strip to share the power. This stuff doesn't go bad waiting to be used.

Whether it's a cocktail hour, the actual wedding ceremony or an after-reception party, there will be many opportunities to be working more than one room at a time. Knowing the details specifically, and allowing yourself enough time beforehand, will give you peace of mind and show your client how cool under pressure you really can be. With everything on her mind, she doesn't really want to hear about problems from a DJ.●

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CROWDPLEASER

Acting! Genius!

You don't have to be a master thespian to benefit from better acting skills

By Mike Ficher

As the mobile disc jockey profession enters an era of shrinking hardware and expanding software availability, defining who we are and what we offer our clients will be the most critical challenges of the coming decade.

Gone are the days of the reluctant performer, the guy with the cool rig, lots of great music and a personality of either extreme shyness or outrageous self-righteous idiocy. More is expected of DJs now and more will be expected of DJs in the future with technology's support and our clients' evolving definition of who we are. If indeed, as Shakespeare so eloquently expressed, "All the world's a stage, and the men and women merely players," the Mobile DJ has become the lead of the cast on each event's impromptu stage.

A DJ, at the essential level, is a performer...whether you merely choose to excel at music programming and emcee skills or welcome the modern paradigm of the new vaudeville entertainer

What is your role?

From a historical perspective, a DJ is simply a modern day equivalent of the barnstorming performer, the patent medicine man of the Wild West, or the brooding thespian of ancient times. We haul our equipment into "town," set-up, entertain, tear down and move to the next "town."

However, many DJs view their position as merely a disc spinner or music programmer. In the last several years, activities such as game shows, dance instruction and performances, karaoke, upgraded emcee skills, comedy and magic have emerged as valuable enhancements to the basic tools of the trade. But, as an industry, we have yet to fully embrace our evolving role—and its tremendous potential—in the entertainment world.

A DJ, at the essential level, is a performer. Whether you merely choose to excel at music programming and emcee skills or welcome the modern paradigm of the new vaudeville entertainer, a DJ is on a stage at all times. Even during perceived idle moments, a DJ is in view and judged on his or her behavior, decorum and performance in front of an audience.

To be or not to be?

Thus, acquiring acting skills may be a valuable educational endeavor for the DJ profession. Besides engaging the fundamental skills of diction, projection, blocking, character development and staging, the awareness that you are in the midst of a performance will govern your every action on your temporary stage.

Should you run out to the local college or theater group and immediately enroll in acting classes? Honest, thoughtful responses to the following ideas will guide you to the answer.

Casting call

What tone do I need to project at this event to succeed? What relationship should I seek to establish with this specific audience? The DJ's side of the relationship could be:

- Facilitator - Where the energy and conditions are available, you feed into those conditions.
- Leader - If I offer engaging interactive activities, the audience will follow.
- Star - A room full of Chance the Gardeners who are content with discussion and an occasional view of the show.
- Guide - You encourage participation in one of the many other activities at the event.

And many other roles are possible. Comfortable? Experienced? In focus? Think about those roles during your next gig. What role are you playing today?

Ladies and gentlemen

Do you rehearse your introductions or announcements before the actual execution? That means more than just ensuring that the pronunciations are accurate and your thoughts are organized. Where will you inflect? What tone do you intend to strike with the group and with each individual? At weddings, what transition words will you employ between the bridesmaid and usher pairings (i.e., "ushered," "accompanied by," "escorted by," etcetera)?

One of the most beloved comic actors, Lucille Ball, was admired for her exceptional timing, uncanny pace and apparent spontaneity in her shows. The spontaneity was actually carefully planned. Unlike her husband and co-star Desi Arnaz, her initial reads of a script were pedestrian, so she rehearsed extensively to ensure that the routine was down so solid that she could impart a natural and impulsive tone in the bit.

Host with the most

If your event responsibilities call for greater emcee or audience involvement, are you aware of the demands of that role? How will you use the staging area? Where will you position yourself for certain announcements? On the floor? Behind the console? In the audience?

How will you use your hands and body to communicate and impart tone and meaning to your verbal messages? How will you fill idle moments? What information does your audience need to know and what frequent reminders are needed?

Are you experienced?

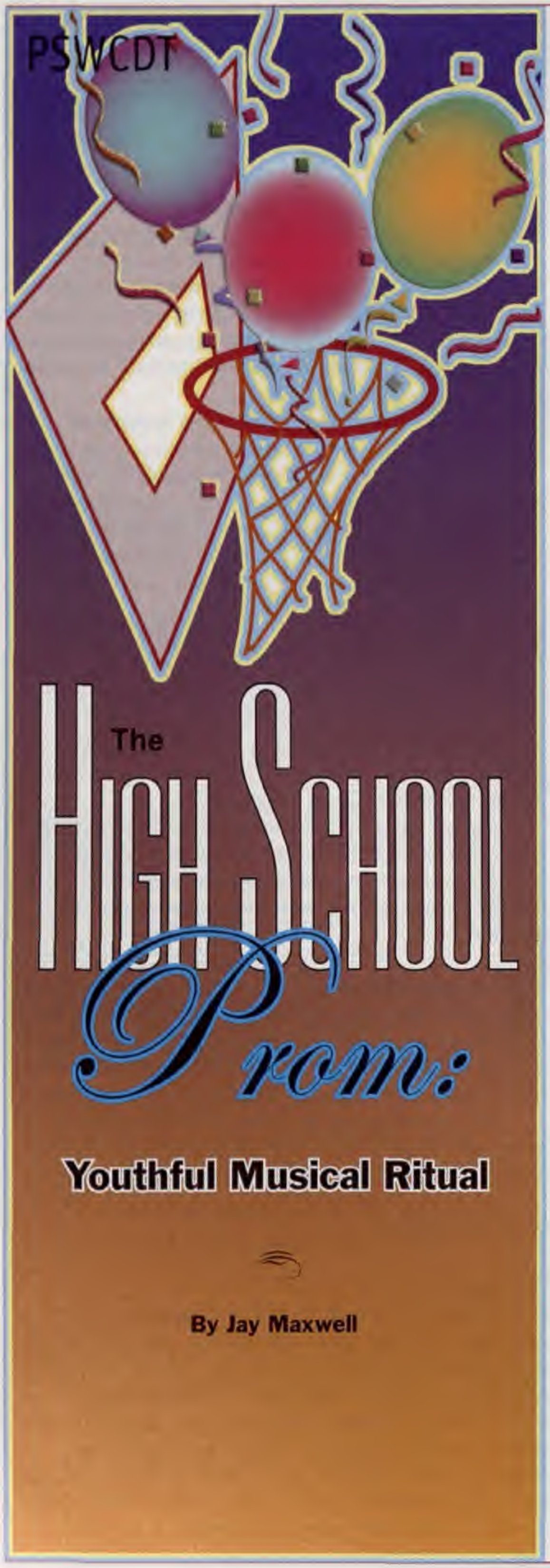
If equipment fails, an activity falls flat, a disaster strikes or a personal issue distracts, you can employ acting skills to find the proper mental approach to display assuredness and smooth the transition to a calmer, more engaging situation.

One of the most dynamic and informative workshop conductors, Todd Mitchem, encourages preparation for challenges and employs them as opportunities to invigorate his show. Not surprisingly, Todd has a resume full of comedy and acting experience.

5, 6, 7, 8

If you feature dance instruction or performance as part of your show, blocking, diction and communication are critical to the success of the activity. Would basic acting skills assist with your confidence, presentation and performance?

You may not aspire to perform on Broadway, earn a bit role on a sitcom or capture a walk-on part in a film, but developing your acting chops can only serve to sharpen your skills and position you as a preferred performer while the role of the DJ entertainer continues to evolve. •



It's hard to believe that it's been twenty-five years since I went to my senior high school prom. Coming from a small rural town in southwest Georgia, we didn't have very many dances during the year. In fact, the prom was the only dance during the year. Today at the high school and especially at the middle school level, dances are routinely scheduled during the school year.

School dances are held to celebrate the return to school after summer break, for fall festivals and December holidays, for homecoming, for Valentine's Day, or other occasions. Many of the schools that we play for regularly have a school dance almost monthly, just because it's a fun way for the students to get together for a night of dancing in a safe environment. No matter how many dances a school may host during the year or how many dances a teen may attend, there is something special about the big dance that we all know as "The Prom."

More than just a dance

While there are several similarities between the prom and any regular school dance, proms have some uniquely special characteristics. These are why I remember my own senior prom from 1977 as if it happened five years ago, not twenty-five years ago.

After four years, the only thing after the prom standing between students and the future are final exams and the commencement ceremony. Although still teenagers after graduation, they are assumed to be ready to enter the adult world. Thus, the prom represents the grand "last hoorah" of the teen years. High school students envision the prom as the ultimate social gathering and expect everyone involved with the planning of the prom to uphold the tradition of grandeur.

All proms are formal. Most students will wear formalwear— a tux for the men and a gown for the women. If formalwear is beyond some budgets, you'll still see students wearing their "Sunday best." As the DJ, you should also wear your formalwear. Of course, just as at a few select weddings you're requested not to wear a tux, there might be times when you are asked not to wear one to a prom. To be safe, always ask. We have observed that students at proms carry themselves with more sophistication than they did previously at a "normal" school dance. Perhaps it's because of their finery.

Get me to the prom on time

Most school dances are held on campus; usually in the gym and sometimes in the cafeteria. However, proms are rarely on campus. Instead they are held at the same venues as weddings, such as hotels, country clubs, party houses and the like. A prom committee usually decorates the room elaborately, emphasizing a chosen theme. Often there is one special song that has been chosen by the student body that embodies the prom's theme. Ask about it at least a few weeks prior to the date of the prom and be ready to play the request during the evening.

If one needed further proof that the prom is a special occasion, note how many teen revelers (often in groups) will hire a limo for the evening. The young couples will stop first to have their pictures taken by a professional photographer. Then, as they enter the "ballroom," they expect to be wowed with an environment of light and sound. They're ready to dance the night away.

Having some serious fun

This is the DJ's moment to shine with extra speakers and an immense light show—to make it a memorable night. If possible, two DJs should perform. This is actually a great idea for any youth dance: one jock to "do the show" and the other to take requests and help control the lights. Taking requests is extremely important. To make more personal contact, *you* should write down the requests rather than have the student write it down. You want to make sure that you are playing the songs they want to hear.

Chances are, the majority of the music requested will be the songs currently heard on mainstream radio. Be prepared with plenty of the songs found in the most recent issue of Billboard Magazine. Of course, standards such as "The Electric Slide," "The Cha Cha Slide," "Brick House," "Ice Ice Baby," and "C'mon On N' Ride It" (TheTrain) still work as well at a prom as they do at a wedding reception. However, be sure to shy away from cheesy selections like "The Chicken Dance," "The Hokey Pokey," "Shout," and "Y.M.C.A." While these songs work well at wedding receptions where the adults like to act a bit crazy, they don't excite a group of eighteen year olds on the threshold of maturity. Also, since people probably came with a date, you will be asked to play more slow songs than at a regular school dance.

Curtis Johnson, owner of Music In Motion in Summerville, South Carolina, summed it up well when asked what he tells his DJs prior to performing at a prom: "Make sure you have fun with it. Remember how special the night is for the students, but don't let that fact overwhelm you. Also remember to treat the students with respect—never call them children or kids."

Also remember that this is a wonderful time to create a lasting impression on this group of people. We have had countless brides tell us that we also performed at their proms. Years later a young woman remembers the great time she had, and that it was the DJ who made it such a memorable night. Now that it's time for another special occasion in her life—her wedding—she knows exactly who to call: you! •

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TOP 40 PROM SONGS FOR 2002

1.	Cha Cha Slide	Mr. C
2.	Electric Slide	Marcia Griffiths
3.	Get the Party Started	Pink
4.	Bootylicious	Destiny's Child
5.	Lady Marmalade	Christina Aguilera,Lil' Kim, Mya & Pink
6.	C"mon On N' Ride It (The Train)	Quad City DJ's
7.	This I Promise You	'N Sync
8.	I'm Real	Jennifer Lopez
9.	Cotton Eye Joe	Rednex
10.	Angel	Shaggy
11.	Liquid Dream	O-Town
12.	Mickey (Killa Klub Edit)	Toni Basil
13.	Bye Bye Bye	'N Sync
14.	All For You	Janet Jackson
15.	Gettin' Jiggy Wit' It	Will Smith
16.	Love Don't Cost a Thing	Jennifer Lopez
17.	I Think I'm In Love	Jessica Simpson
18.	Survivor	Destiny's Child
19.	Play	Jennifer Lopez
20.	Jump Around	House Of Pain
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22.	Around The World	ATC
23.	Hero	Enrique Iglesias
24.	Start The Commotion	Wiseguys
25.	What Would You Do	City High
26.	I'm A Believer	Smash Mouth
27.	Butterfly	Crazy Town
28.	Stayin' Alive	N-Trance
29.	Crazy	K-Ci & JoJo
30.	Family Affair	Mary J. Blige
31.	Ride Wit Me	Nelly
32.	Fallin'	Alicia Keys
33.	Let Me Blow Ya Mind	Eve
34.	Independent Woman	Destiny's Child
35.	Amazed	Lonestar
36.	Loverboy	Mariah Carey
37.	I Hope You Dance	Lee Ann Womack
38.	Fill Me In	David Craig
39.	I Wanna Be Bad	Willa Ford
40.	E.I.	Nelly

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Part 2

Simply the Best

By Fred Sebastian

This time around, we conclude our look at the best of the best—the most popular compilations with the most popular party tunes for just about every event. If you don't have all these CD sets in your inventory, you're missing out on some fun and functional collections.

Topping the charts and breaking through to the masses in the nineties were a variety of styles, *from dance to R&B, hip hop,* and alternative rock. ***GREATEST HITS OF THE 90s*** captures that variety with popular hits of the decade. With more dance tracks than others, this two-CD set is decidedly upbeat. It features mostly top ten hits and many acts that are still on the charts and airwaves today. The 42 tracks are:

Never Ever..... ALL SAINTS
I Believe I Can Fly ..... R. KELLY
Gangsta's Paradise .....COOLIO w/ L.V.
Brimful Of Asha (Norman Cook Remix Single)...
.....CORNERSHOP
Kiss Me..... SIXPENCE NONE THE RICHER
Road Rage ..... CATATONIA
A Girl Like You .....EDWYN COLLINS
What's The Frequency Kenneth .....R.E.M.
You're Gorgeous.....BABY BIRD
Stupid Girl.....GARBAGE
One Love .....THE STONE ROSES
North Country Boy .....THE CHARLATANS
Step On .....HAPPY MONDAYS
Enjoy The Silence..... DEPECHE MODE
The Ballads Of Tom Jones .....
..... SPACE w/ CERYS OF CATATONIA
Take A Chance On Me..... ERASURE
Vindaloo.....FAT LES
Oh Carolina ..... SHAGGY
Each Time E17
Stranded ..... LUTRICIA McNEAL
Crush..... JENNIFER PAIGE
Praise You ..... FATBOY SLIM
2 Times..... ANN LEE
Feel It (Blunt Edit).....THE TAMPERER w/ MYA
9PM (Till I Come).....ATB
Sweet Like Chocolate..... SHANKS & BIGFOOT
Turn Around.....
..... PHATS & SMALL w/ MUTANT DISCO
Sun Is Shining .....
..... BOB MARLEY vs. FUNKSTAR DE LUXE
Sing It Back (Boris Musical Mix Edit)..MOLOKO
Encore Une Fois (Blunt Radio Edit).....SASH!
Freed From Desire ..... GALA
Sunchyme..... DARIO G.
Ooh La La..... THE WISEGUYS
Jump Around .....HOUSE OF PAIN
Red Alert.....BASEMENT JAXX
Born Slippy .....UNDERWORLD
Ebeneezer Goode ..... THE SHAMEN
Dub Be Good To Me ..BEATS INTERNATIONAL
U R The Best Thing (Perfecto Radio Mix) .....
..... D:REAM
Crazy ..(D'Influence '96 Mix) MARK MORRISON
You've Got A Friend .... BRAND NEW HEAVIES
Remember Me ..... THE BLUE BOY

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Video Killed The Radio Star .....BUGGLES
Tainted Love .....SOFT CELL
Reap The Wild Wind..... ULTRAVOX
Love Is A Stranger ..... EURYTHMICS
Sometimes ..... ERASURE
The More You Live, The More You Love .....
.....A FLOCK OF SEAGULLS
Only You .....YAZOO
She Blinded Me With Science .. THOMAS DOLBY
Change Your Mind..... SHARPE & NUMAN

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The Freeze .....SPANDAU BALLET
Keeping The Dream Alive .....FREHEIT
Crockett's Theme ..... JAN HAMMER
Falling In Love Again ..... THE TECHNO TWINS
Quiet Life ..... JAPAN
Tomorrow..... COMMUNARDS
Don't Go .....YAZOO
Hyperactive..... THOMAS DOLBY
All Stood Still ..... ULTRAVOX
Damned Don't Cry ..... VISAGE
I Want To Be Your Property ... BLUE MERCEDES
What Is Love?.....HOWARD JONES
A Little Respect ..... ERASURE
Ricky's Hand..... FAD GADGET
Wishing (If I Had A Photograph Of You) .....
.....A FLOCK OF SEAGULLS
Sweet Dreams (Are Made Of This) .....
..... EURYTHMICS
Mad World ..... TEARS FOR FEARS
Silent Command.....CABARET VOLTAIRE
From Here To Eternity ..... GIORGIO MORODER
I Tune Into You .....JOHN HOWARD
Bang..... FRANKIE GOES TO HOLLYWOOD

For several years running the three-CD compilation ***THE ULTIMATE PARTY ANIMAL*** has continued to show strong appeal. Great for all types of parties, it's jammed full of

many of the most requested party hits ever. It features hard to find medleys and original megamixes you won't find elsewhere, and the excellent performance of "Twist & Shout" by Chaka Demus, among others. This is a true DJ-favorite party compilation, and this animal's got a long life. Tracks include:

Saturday Nigh.....WHIGFIELD
Ooh Aah Just A Little Bit (Motiv8 Radio Edit).....
..... GINA G
Dreamer (Original Club Mix)..... LIVIN' JOY
Movin' On Up (M People Master Mix).....
.....M PEOPLE
Things Can Only Get Better (D:Reamix Edit).....
..... D:REAM
We Are Family (Sure Is Pure Remix Edit) .....
..... SISTER SLEDGE
Let Me Be Your Fantasy (Radio Edit) .....BABY D
Ride On Time .....BLACK BOX
Rhythm Of The Night (Rapino Brothers Radio Version) ..... CORONA
The Power ..... SNAP
Sunshine After The Rain (Two Cowboys 7" Edit) ..
.....BERRI
Twist & Shout..... CHAKKA DEMUS & PLIERS
Don't Stop (Wiggle Wiggle) (Townhouse Radio Edit) ..... OUTHERE BROTHERS
No Limit ..... 2 UNLIMITED
Boom! Shake The Room .....
..... JAZZY JEFF & THE FRESH PRINCE
Stayin' Alive (Radio Version) ..... N-TRANCE
Two Can Play That Game (K-Klassic Mix) .....
..... BOBBY BROWN
Killer.....ADAMSKI
I Wanna Be A Hippy (Flamman & Abraxas Radio Mix).....TECHNOHEAD
Saturday Night At The Movies .....
.....ROBSON & JEROME
GREASE MEGAMIX: (You're The One I Want / Greased Lightning / Summer Night's) .....
.....JOHN TRAVOLTA & OLIVIA NEWTON JOHN
Wake Me Up Before You Go Go.....WHAM!
Relight My Fire .....TAKE THAT
Locomotion .....KYLIE MINOGUE
Never Gonna Give You Up .....RICK ASTLEY
I'm Too Sexy .....RIGHT SAID FRED
Macarena (Bayside Boys Mix)..... LOS DEL RIO
The Time Warp (PWL Ext. Remix).....DAMIEN
SWING THE MOOD MEDLEY: (In The Mood / Rock Around The Clock / Rock-A-Beatin' Boggie / Tutti Frutti / Wake Up Little Suzie / C'mon Everybody / Hound Dog / Shake Rattle & Roll / All

Shook Up / Jailhouse Rock / At The Hop .....
.....JIVEBUNNY
Can Can .....BAD MANNERS
Anniversary Waltz: (Rock 'n' Roll Music / Lover Please / That'll Be The Day / Singing The Blues / When Will I Be Loved / Let's Work Together / You Keep A Knockin' / Long Tall Sally / Let's Dance / Red River Rock / No Particular Place To Go / The Wanderer / I Hear You Knocking / Lucille / Great Balls Of Fire) ..... STATUS QUO
Cotton Eyed Joe.....REDNEX
Flava (Crighton & Morris 7"Mix)... PETER ANDRE
Just Help Yourself .....TONY FERRINO
Cum On Feel The Noize..... SLADE
Blockbuster..... SWEET
Hit Me With Your Rhythm Stick.....
..... IAN DURY & THE BLOCKHEADS
I'll Be There For You..... FRIENDS
Y. M. C. A.....VILLAGE PEOPLE
BONEY M MEGAMIX: (Rivers Of Babylon / Sunny / Daddy Cool / Rasputin) .....BONEY M
Celebration.....KOOL & THE GANG
Boogie Wonderland ..... EARTH WIND & FIRE
You Make Me Feel (Mighty Real) ..... SYLVESTER
Contact..... EDWIN STARR
Oops Up Side Your Head ..... GAP BAND
BACK TO THE 60'S MEDLEY: (Pretty Woman / Dancing In The Streets / Black Is Black / Bend Me Shape Me / You Really Got Me / All Day & All Of The Night / Hippy Hippy Shake / Pretty Woman / Mony Mony / Doo Wah Diddy / Sherry / Stay / Big Girls Don't Cry / Proud Mary / Pretty Woman Reprice) .....TIGHT FIT
ABBA MEDLEY: (Stars On 45 / Voulez Vous / Bang-A-Boomerang / Money, Money Money / Knowing Me, Knowing You / Fernando / The Winner Takes It All / Super Trouper / Stars On 45) .....STARS ON 45
BEATLES MEDLEY: (No Reply / I'll Be Back / Drive My Car / Do You Want To Know A Secret / We Can Work It Out / I Should Have Known Better / Nowhere Man / You're Going To Lose That Girl / Ticket To Ride / The Word / Eleanor Rigby / Every Little Thing / And You Bird Can Sing / Get Back / Eight Days A Week / It Won't Be Long / Daytripper / Wait / Stars On 45 / Good Day Sunshine / My Sweet Lord / Here Comes The Sun / Taxman / A Hard Day's Night / Things We Said Today / If I Fell / You Can't Do That / Please Please Me / From Me To You / I Want To Hold Your Hand /Stars On 45).....STARS ON 45
BEATLES MEDLEY: (I Want To Hold Your Hand / Hard Days Night / She Loves You) .....
.....TAKE THAT
Guaglione ..... PEREZ PRADO

The various flavas of R&B, hip hop, and rap continue to be a major force, filling dance floors and occupying the Top 40 radio charts. "The Box" is a mostly by-request music television show available on cable. ***THE BOX R&B HITS ALBUM*** includes some of the most popular grooves and requested hits of the 90s. Many of these master cuts are destined to become classics.

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..... ANOTHER LEVEL w/ JAY-Z
Bootie Call.....ALL SAINTS
No, No, No..... DESTINY'S CHILD
Wishing On A Star ..... JAY-Z w/ GWEN DICKEY
Rump Shaker..... WRECKX-N-EFFECT
Sexy Cinderella .....LYNDEN DAVID HALL
All My Life..... K-CI & JOJO
Each Time.....E17
All I Have To Give ..... BACKSTREET BOYS
Be Careful.....SPARKLE w/ R. KELLY
Much Love..... SHOLA AMA
If I Ever Fall In Love..... SHAI
Superwoman .....KARYN WHITE
Stranded.....LUTRICIA McNEAL
Don't Wanna Be A Player .....JOE
My Father's Son (Brooklyn Funk R&B Mix).....
..... CONNOR REEVES
5 Miles To Empty .....BROWNSTONE
Rewind .....CELETIA
Right Here Right Now..... FIERCE
Everything..... MARY J. BLIGE
Anything.....3T
No Diggitty..... BLACKSTREET w/ DR. DRE
Regulate..... WARREN G. w/ NATE DOGG
Ocean Drive (Linslee '96 Mix) .....
..... LIGHTHOUSE FAMILY
All My Love.....
...QUEEN PEN w/ ERIC WILLIAMS of Blackstreet
Doin' It ..... LL COOL J
Thank God It's Friday .....R. KELLY
Good Thing..... ETERNAL
Get On Up (Mr. Dalvin Remix).....JODECI
Hit Me Off .....NEW EDITION
C U When U Get There ....COOLIO w/ 40 THIEVZ
Pony .....GINUWINE
Come Baby Come K7
Bonita Applebum .....A TRIBE CALLED QUEST
Sometimes.....THE BRAND NEW HEAVIES
Back & Forth..... AALIYAH
Undercover Lover ..... SMOOTH
Love II Love..... DAMAGE
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A letter to the Mobile DJ Community

From **Art Bradlee**

About The Wonderful World of N.A.M.E. The National Association of Mobile Entertainers

As Advertising Sales Manager for Mobile Beat, The DJ Magazine from May 1996 through January 2002, I've had my thumb on the pulse of the mobile DJ industry daily. I came to know not only the major manufacturers of the products and services used by our industry, but also the men and women who represent them.

I started my career in the industry in 1976 and have worn many hats over the years-from Disc Jockey Entertainer, to Mobile DJ & Karaoke Business owner to being the only DJ Consultant on the Internet (www.bestdjconsultant.com). As our industry grew and became recognized by the public as a form of entertainment that was here to stay, it became very clear to me that our men and women needed to organize and belong to a single professional group that would represent us. That group is The National Association of Mobile Entertainers or more commonly-N.A.M.E., where insurance for our industry is available at low rates, representatives are available to answer questions and professional resources are in place to guide us through the day to day activities that we all encounter whether we DJ full or part time.

All for a small membership fee.

I've watched the fighting and infighting over the years of various people and groups as they have tried to start their own "associations;" all claiming to represent your interests! I've seen them come and I've seen them go!

I honestly feel that N.A.M.E. is the one and only association that you should belong to if you care about the present and future of our profession. Because of this certainty, I've chosen to join the N.A.M.E. Executive Management Team in order to even better represent you. As Membership Director and Director of Sales and Marketing, I will be able to further add value and credibility to the six year success story that is N.A.M.E., as well as increase the respectability of our industry in the eyes of the public.

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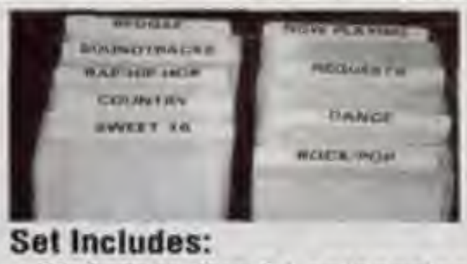

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2	DAFT PUNK	Harder Better Faster Stronger	Virgin
3	JENNIFER LOPEZ	I'm Real	Epic
4	THE COLLABORATION	Break 4 Love	*69
5	JESSICA FOLKER	To Be Able To Love	Nervous
6	NEW ORDER	Crystal	Reprise
7	BASEMENT JAXX	Where's Your Head At?	Astralwerks
8	NELLY FURTADO	Turn Off The Light	Dreamworks
9	KOSHEEN	Hide U	Kinetic
10	CHER	The Music's No Good Without You	Warner Bros./Import
11	DEPECHE MODE	I Feel Loved	Reprise
12	AMBER	Yes	Tommy Boy
13	CRYSTAL WATERS	Come On Down	Strictly Rhythm
14	SOLUNA	Bring It To Me	Dreamworks
15	CHEMICAL BROTHERS	It Began In Afrika	Astralwerks
16	ENRIQUE IGLESIAS	Hero	Interscope
17	MICHAEL JACKSON	You Rock My World	Epic
18	JAMIROQUAI	Little L	Epic
19	CIRCUIT BOY	Jonesing	Groovilicious
20	TKA	Feel The Music	Tommy Boy Silver
21	DESTINY'S CHILD	Emotions	Columbia
22	FAITHLESS	Muhammad Ali	Arista
23	FRANKIE KNUCKLES	Keep On Movin	Definity
24	DEE DEE	Forever	Robbins
25	ROSABEL F/JENNIFER HOLLIDAY	And I Am Telling You I'm Not Going	Tommy Boy Silver
26	DIDO	Hunter	Arista
27	BENT	Always	Ministry Of Sound
28	TINA ANN	In My Dreams	Heart
29	JANET JACKSON	Someone To Call My Lover	Virgin
30	DEBELAH MORGAN	Why Did You Have To Be	Atlantic
31	MAXWELL	Lifetime	Columbia
32	ABIGAIL	You Set Me Free	Groovilicious
33	RHYTHM MASTERS	Ghetto	Tommy Boy Silver
34	KYLIE MINOGUE	Can't Get You Outta My Head	EMI
35	BRITNEY SPEARS	I'm A Slave 4 U	Jive
36	CEEVOX	Imagination	*69
37	PINK	Get The Party Started	Arista
38	GROOVE ARMADA	SuperstylinJive	Electro
39	AFRO MAN	Because I Was High	Universal
40	GEORGIE PORGIE	Love's Gonna Save	Music Plant
41	KIM ENGLISH	Everyday	Nervous
42	LIVE ELEMENT	Be Free	Strictly Rhythm
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Nightmare

HORROR HOTEL

In the past we had performed many holiday parties there—let's call it the Royal Payne Hotel. But from now on, we will never play there again. Here's why.

Each year we arrived before dark in order to beat the downtown holiday traffic and to make sure we were there well over an hour before the party guests were scheduled to arrive. It typically took about ten minutes to unload and park our minivan and then a couple of trips to shuttle the equipment into the party room.

But this year was different. They blocked the front entrance, making it valet-only parking. When we pulled up, the attendants ran over and told us we couldn't unload there. We told them we unload there every year and that we only need a few minutes—just like dropping off suitcases. The general manager then came over and announced, "You'll love what we have for you instead. Just go around back and use the service elevator."

We went around back but couldn't even get close to the loading dock because it was a madhouse—people everywhere, with food service and hotel employee carts rolling around constantly. And of course the elevator was tied up by all these people who were just doing their jobs. When we finally broke through the confusion and got up to our floor, we had to wind our way through a kitchen obstacle course, complete with a hazardous slippery floor and more continuous cart traffic. One trip killed a half hour of set-up time.

We drove back around front and tried to explain the impossibility of the situation. The valet manager said there were 700 people coming in, but only two cars were there at that moment. After some more argument, he finally let us unload. It took less than ten minutes.

After a good time was had by all our guests, my partner pulled in up front again to load out. The valet manager insisted once more that we use the rear service elevator, saying that every year it was done this way. Since I knew what we had actually done the last four years, I was insistent too. We traded words for while, then he rudely barked his final order: "You will use the service entrance in the back to load!"

It was after midnight. Again there were only a few cars in the front. But we had no choice but to enter an even worse end-of-evening situation back in the kitchen: more slippery, with more obstacles, and the elevator even more tied up than before. It took nearly two hours to finally get our gear completely out.

We found out later that this particular valet manager was actually the A/V manager who was filling in. He didn't want to admit that he might not know what was going on.

Will I ever perform or even stay as a guest at this hotel ever again? Not a chance. By the way, the organizer of the corporate party we were playing for won't be booking there again either. People can make or break any establishment. Consider the Royal Payne Hotel broken.

—Based on a true story. Names and places were changed or omitted for legal reasons.

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